

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3472.

SATURDAY, MAY 12, 1894.

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**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—The ELEVENTH MEETING of the ASSOCIATION will be held on WEDNESDAY NEXT, MAY 16th, at 52, Backville-street, Piccadilly, W. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read:—  
"The Vitrified Forts of the North of Scotland, and the Theories as to their History." By Miss H. J. M. RUSSELL.

**BIBLIOGRAPHICAL SOCIETY.**—President—W. A. COPINGER, LL.D. F.S.A.  
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Treasurer—ALFRED H. HUTH.

The NEXT MEETING of the Society will be held at 30, Hanover-square, on MONDAY, May 21, at 8 p.m., when Mr. E. ALMACK will read a Paper on "The Bibliography of 'Elkon Basilek'."  
The LAST ELECTION of NEW MEMBERS prior to the closing of the Roll of the Society will be held on the same evening. Gentlemen desirous of joining the Society are requested to communicate at once with the Hon. Secretary, ALFRED W. POLLARD.

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May 9th, 1894.

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The University Court of the University of Glasgow will in the month of July, or some subsequent date, proceed to APPOINT a PROFESSOR to occupy the above Chair in this University, recently rendered vacant. The Professor will be required to enter on his duties from October 1st next, from which date the appointment will take effect. The normal salary of the Chair has been fixed by Ordinance at 800l. The Chair has an Official Residence attached to it. The appointment is made of eleven years' duration, and carries with it the right to a pension on conditions prescribed by Ordinance. Each applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before TUESDAY, June 12th.

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## LITERATURE

*The Life of John Churchill, Duke of Marlborough, to the Accession of Queen Anne.*  
By General Viscount Wolsley, K.P.  
2 vols. (Bentley & Son.)

PROBABLY few books in very recent times have been more eagerly anticipated, or will, we fear we must add, be closed with a keener sense of disappointment, than the two volumes which form the first instalment of Lord Wolsley's life of Marlborough. That they contain much that is of great and permanent value we should be the first to admit; it would, indeed, be strange if it were not so, when the personalities of the writer and his subject are taken into account. But the world had been promising itself the grateful labour of studying, under the guidance of an eminent soldier, the strategy and genius of the most famous of English commanders; of grasping at last the magnitude of Marlborough's designs and difficulties; of realizing how he accomplished the one and overcame the other. For this we find that we must still wait in hope, while we satisfy our cravings as best we may with fare of a very different kind.

The life of Marlborough, so remarkable for unity of design, is nevertheless sharply divided by a line which serves alike for the moralist, the historian, and the biographer; which separates the life of political dishonour tinged with military glory from that of military glory tinged with political dishonour, the life of suppressed power and enforced inaction from that of boundless scope and superb achievement, the life of dubious fortunes from that of assurance and triumph. It is the latter about which all English-speaking people desire to know; and a few introductory chapters, in addition to those which record Marlborough's military conduct in Ireland and in his earlier and less important campaigns, would have sufficed to deal with the political and social atmosphere in which he lived, and with that phase of his life which offers so little that is attractive. Lord Wolsley has thought otherwise. He has devoted a large portion of his eight or nine hundred pages to an object which we believe to be utterly unattainable, that of reversing, or

at least greatly mitigating, the judgment which history has pronounced upon Marlborough's early career. He has taken up the task for which his training and transparent sincerity of purpose least fit him, and has claimed, upon grounds which would sink under a far flimsier structure, a verdict of acquittal, or at least an indulgent sentence, for acts which, in one century as well as another, have ever incurred, and ever will incur, the impatient disgust of honest men. And we find him, in pursuit of this aim, constantly mistaking explanation for excuse; blind, apparently, to the fact that for some crimes there can be no excuse; failing to produce new facts in the prisoner's favour; ignoring causes for base deeds on the part of an unscrupulous man which are patent to all, while with astonishing readiness he accepts as sufficient evidence of the purity of Marlborough's motives expressions of a devotional turn such as are familiar in the dock of a police-court, and may be found on the lips of most of Marlborough's fellow traitors, for whose selfishness and duplicity he can find no epithets too strong. The pity of it all is that Lord Wolsley's labour in this direction—the labour, we should think, of years—is as little likely to be appreciated as it is futile. "Que diable allait-il faire dans cette galère?"

"Very foolish advice, for soldiers cannot write," is Swift's note to Burnet, where the historian disclaims, upon Schomberg's counsel, the intention of discussing military affairs. Lord Wolsley has, at least, retorted effectively upon the satirist whom he hates so cordially. His writing is clear, unaffected, restrained, and temperate; and, on his own ground, he can be eloquent without design. He has given us one or two pieces of soldier work which are admirable, and which heighten at once our disappointment and our hopes; while, except in some unimportant details, his general history is accurate. A few, indeed, of these slips in detail are almost grotesque; as, for instance, where he speaks of De Witt receiving his power from the mob, or where he describes Buckingham as "a stanch and loyal Cavalier who believed firmly that the king could do no wrong"—Buckingham, of whom a contemporary writes that he "would become Cromwell's groom to save his estate," and whose reputation among the respectable adherents of Charles II. Lord Wolsley will find amply set forth in the "Clarendon Papers." His industry is indisputable, and his conscientiousness in the matter of references to authorities almost overstrained. "Sir William Temple," indeed, is perhaps a little vague for an important quotation; but, on the other hand, the study of the Bible is not so entirely obsolete as to render necessary a reference to the chapter and verse of Proverbs for one of the truest of Scriptural maxims. Our chief grievance against Lord Wolsley's book, in the matter of form, is its inordinate length. We do not complain of the inclusion of anything and everything in the remotest way connected with Marlborough himself or with his imperious mate. But Lord Wolsley has been, we think, ill advised in regarding it as necessary to rewrite that which is so familiar, and which, if not familiar, may be better studied elsewhere. The book is over-

weighted with quite unnecessary matter, and so is the patience of the reader, who wants to get to Marlborough.

Before the measure of success with which Lord Wolsley meets in his attempt to vindicate Marlborough's character can be appreciated it is necessary to restate without comment a few of the awkward facts with which he has had to deal. We will choose only such as are absolutely certain, and we will draw them entirely from his own book, for his honesty in narrating them is conspicuous. What were the circumstances which preceded Marlborough's desertion of James II.? We leave out of account that to James he owed from the first everything he possessed of office and consideration; and we begin at the moment when by his supersession before the battle of Sedgemoor in favour of Feversham he acquired, as it were, the right to pay off his employer when he got a chance. In May, 1687, while in James's service and in close attendance on his person, he wrote a treasonable letter to William, in which he intimated, as plainly as words could, that if James pursued a Catholic policy, as he was already doing, he would leave him. In the same year he assured James personally that "no subject in all your three dominions would venture further than I would to purchase your favour and good liking"; and, while asserting his intention to live and die a Protestant, avoided giving a hint that he himself would desert to an invader, though he feared that the king's action might lead to "some consequences which I dare not so much as name, and which it creates in me a horror to think of." In August, 1688, he voluntarily wrote again, absolutely and unreservedly delivering himself and his "honour" into William's hands; and he was able, before William left Holland, to assure him that Anne would desert her father, and that she would take her husband with her. On November 7th, two days after William had landed at Torbay, Marlborough actually accepted from James the post of lieutenant-general, and the command of a brigade of 5,000 men. In this capacity he accompanied his master on November 17th when he marched to Salisbury. There, on the 21st—long after the die was cast, and long after all pretext for hesitation on the ground of religious scruple was over, but while open treachery was not yet quite safe—he vowed to James that "he would serve him to the last drop of his blood." It is only fair to say that Lord Wolsley, though without ostensible justification, assumes that this, as given by James himself, is an exaggerated account. On the morning of the 22nd James learned, in a letter which Marlborough left behind him, that he was in William's camp.

Lord Wolsley deprecates undue attention to all these circumstances. "It is not," he says, "to censure his amours, to despise him for his niggardliness, or to hate him for his double dealing, that we wish to study Marlborough's character and to follow his career." Why then has he devoted so much labour to the futile attempt to explain away this double dealing? "It is sorry work," indeed, "to dwell upon the errors of the mighty dead." But the ground is of Lord Wolsley's choosing.

"In his dealings with men and with nations, was he actuated by self-interest, or by faith in God, by honour, truth, justice, loyalty, and patriotism?" We are not going to enter into a controversy with Lord Wolseley as to what answer should be given to this question, but we cannot refrain from justifying our own position by pointing out a few of his reflections on the matter, with a mental query as to whether he fully understands the meaning of the terms he employs.

The "key-note" of Marlborough's conduct, then, is found in the well-known speech to Lord Galway in 1685, before the Monmouth rebellion: "If the king should attempt to change our religion I will instantly quit his service"; *instantly*, Lord Wolseley fails to note, and "quit his service," not join that of an invader. Other people will find a "key-note" in his supersession by Feversham. In 1687 Marlborough entered "most unwillingly" into correspondence with William. The letter of August, 1688, contains "a manly, honest, and steadfast resolution." In all he did he "was actuated by lofty motives," and "deliberately chose the upright course." While all the other traitors displayed "baseness," "absolute unscrupulousness," "turpitude," "consummate villainy," and the like, in Marlborough's case the same conduct was pursued "for what he conceived to be a duty to his God." "Every Englishman," we hear, "should cherish his memory for the part he took in bringing about the Revolution." Finally, the man who during two years had been plotting for the downfall of the master to whom he owed everything, and whose bread he took to the last, "did not violate any rule of the moral code of his day." For an instant, to be sure, Lord Wolseley permits himself to be severe when he says that "much that Marlborough did was out of harmony with our ideas of a pure Christian life." And once he lapses into a language understood of the people when he describes the God-fearing patriot as being "as careful as a modern bookmaker to hedge against every possible turn of Fortune's wheel."

It would, indeed, be "sorry work" to follow Lord Wolseley in his examination of Marlborough's second treason. Here, unfortunately, "patriotism" and "devotion to his God" can scarcely be pressed into the service, and Lord Wolseley has to be content with explaining the treachery on the ground that Marlborough had been coldly used by William. He grants that Marlborough betrayed the expedition to Brest, but appears to be greatly comforted by the discovery that it had previously been betrayed by some one else. What surprises us most is that Lord Wolseley nowhere seems to feel that this period of Marlborough's career throws back any light upon the former—that the man who was so complete a scoundrel at one time can scarcely be acquitted for former infamy on the ground of nothing better than one or two Scripture-reader appeals to his conscience and his God.

It is pleasant now to turn for a moment to that part of Lord Wolseley's laborious work where he is at his best, and from which we may cherish hopes of good things in store when he comes to treat of Marl-

borough's wars. His account of the Monmouth campaign and of the final tragedy of Sedgmoor is clear, full, and sympathetic, and Marlborough's part in it is well defined. The spirited descriptions of the campaign in Ireland, and especially that of the sieges of Cork and Kinsale, leave nothing for the layman to desire; for by the help of excellent plans he can comprehend and follow the movements with perfect ease. These accounts, which contain much that is new, are given—as is the case with every portion of Lord Wolseley's work—with the most conscientious attention to detail; but the interest nowhere flags, and a very valuable contribution to history has been secured. They afford, moreover, admirable instances of Lord Wolseley's power of effective writing when the fitting opportunity occurs, and as passages of what we may call unobtrusive biography have an interest of a personal character for all who know anything of Lord Wolseley's career. He is describing the abortive night surprise at Sedgmoor, and he writes thus:—

"Darkness carries with it an undefinable terror, and most men, when suddenly aroused from sleep, are strangely subject to a wild and unreasoning fright, which runs like an electric current through the ranks of a surprised army, and there is no predicting where it will stop. In the twinkling of an eye, a division may thus become a mad mob, dangerous only to itself, and an easy prey to any enemy who charges home. The appalling hum of alarm, the first symptom of panic, amongst troops at night, once heard, can never be forgotten; it haunts you always. It is the crisis of an instant, and the manner in which it is dealt with is a high test of the leader's nerve and force of character."

Even more graphic are the few sentences in which he describes Marlborough watching his men making their rush upon the breach at Cork:—

"As Marlborough watched his grenadier companies, who headed the assaulting column, plunge into the barely fordable river, under the gallant Lord Colchester, his blood must have tingled with suppressed excitement. With his fighting instincts he naturally longed to draw sword also, and lead his soldiers up the breach. None but those who in battle have been obliged, as responsible commanders, to stay behind, can realize the fulness of that misery. How dreadful are the words 'Go on!' to the man who longs to mingle in the fray and shout 'Come on!' instead! He who has never known the ecstasy of reckless daring which takes possession of the soldier in a storming party knows not the most intense excitement of which the human mind and body working together are capable."

In these passages we welcome the Lord Wolseley of the midnight desert march upon Arabi, and Capt. Garnet Wolseley of the 90th Regiment. We trust that in completing their joint labours on Marlborough's career they will always appear in uniform, and will leave the special pleader's gown to those who can wear it with greater familiarity and success.

*Scottish Land Names: their Origin and Meaning.* By Sir Herbert Maxwell, Bart., M.P. (Blackwood & Sons.)

THE Rhind lectures in archæology have been notable contributions to antiquarian knowledge. The series by Dr. Joseph Anderson and Dr. Robert Munro of themselves have dignified the foundation. Last year a fresh department chosen was the elucidation

of place-names, and Sir Herbert Maxwell, author of a previous work on the subject, was invited to deliver the course now published. His earlier book, issued in 1887, entitled 'Studies in the Topography of Galloway,' had, when examined critically—irrespective of its Gaelic, in which the author modestly confessed himself sadly imperfect—betrayed inadequate equipment historically. The very list of authorities aroused suspicion; it almost ignored the standard Scottish records.

In place-names as a branch of Scottish archæology a noble subject presented itself, a great opportunity for reaching new truths. The obvious plan was to collect and collate dated spellings, and never to decide on etymologies unless their accuracy was plain. This latter limitation would cut off, on a moderate computation, at least half of the derivations in the otherwise valuable 'Place-Names of Scotland,' by the Rev. J. B. Johnston, whose dated word forms, though faulty and insufficient, display, so far as they go, real scientific method.

One of Sir Herbert's foremost principles in theory is that as names are not always what they seem, their history must be traced. In theory, we say, for his practice sets his precept at defiance. No criticism is here offered upon his Gaelic beyond a note that his own admission in 1887 must warrant the gravest mistrust. The substance of his work is a classified list of place-names, chiefly in Galloway, with Gaelic etymologies. It might be said that the classification is unsatisfactory, that the names chosen are rarely representative or illustrative, and that they form the induction to no new general proposition. But the explication of any body of names is meritorious, provided it be explication and not mere bubble manufacture.

At the outset Sir Herbert regrets his not giving exact references "to authorities quoted, and the different manuscripts from which old spellings have been collected"; and he goes on to say, "I can but offer an apology to my readers for the omission, with the assurance that they may rely on the care with which such extracts have been made." This mention of manuscript is somewhat of a rhetorical flourish, as we suppose about ninety-nine per cent. of the names dealt with are in print. An endeavour to test his guarantee of care has proved that even in his own Galwegian province his research has been meagre, and that when off his native heath, and not citing Dr. Skene for Celtic, and Capt. Thomas for Norse, his most important extracts, and even in some cases his conclusions, are due to Mr. Johnston's book already named. His reproof of Mr. Johnston for indulging in pure conjecture exemplifies a proverb about Satan and sin.

Since 1887 Sir Herbert has not greatly increased his familiarity with the national records; the chief of them, from the twelfth to the sixteenth century, he certainly has not studied; in 90 per cent. of his place words he makes no citations and names no date to prove either orthography or antiquity. His etymologies therefore do not, as they ought to do, carry with them the evidence on which they were based. They are almost wholly phonetic, and are tainted with the fault of being arrived at without



exhaustive search after the primitive form. This, to use his own phrase, is the reverse of scientific. His excuse for not furnishing references is no excuse for denying scores on scores of additional and earlier variants of spellings. Here are a few samples of mistakes into which his habit of turning from the county directory or voters' roll to the Gaelic dictionary has led him. Tarbréoch he accounts for as "*tir bréach*, wolf ground," whereas in 1604 it was spelt Torbracho, and in 1585 Tarbraikoch. Drangower he gives as "*draigheanan gobhar* (drannan gowr), blackthorns of the goats"—an instance of an attempt to graft grapes on an unsympathetic stem, for Drumangewir was the spelling in 1573-4. Drungans he similarly brings from *draighnean*, although it was Drumgangs in 1617. So Drumance is accounted for precisely as spelt, whereas it was Drumananie in 1698. Some of these things may be capable of explanation, but the explanation is not given either in the former book or in the present, and the readings cited above are older than any vouchsafed by Sir Herbert. Sometimes he proves curiously his neglect of records. Thus he derives from *saimir*, white clover, the word Glenchamber, "as the mapmakers write it, mistaking the local pronunciation for the Scottish word 'chalmers,' a chamber." One would scarcely gather from this that Glenchalmers was, rightly or wrongly, the early seventeenth century spelling, well vouched in the land registers. The Galloway etymologies are mainly repetitions from the previous book of topography. In one item there is added in the present work a note that Kilhilt "is written Kynalhilt in the Rotuli Scot., 1455," a citation doubtless taken at second hand from somebody, but when searched for in the Rotuli Scotie not found there in 1455, if, which we greatly doubt, it be in these rolls at all.

Whilst Sir Herbert is unsatisfactory in Galloway, he does not mend when he leaves it. Borrowdale in the Lake country he explains as *borgh dalr*, whereas authentic record, circa 1211, spells it Borcherdale. Mouswald he accounts for as Norse *mosi völlir*, mossy field; yet early records pretty consistently spell its terminal syllable not *wald*, but *fald*. Delorain in Selkirkshire is, he says, "Dal Oran, Oran's land," as if that left one any wiser. It is spelt Dalloryane in 1456 and 1477. Did this dubious Oran, whoever he was, spell his name with a "y"? Another Border place, Ruthwell, is favoured with a highly original notice. "Locally pronounced Rivvel," says Sir Herbert, it was "really Rood Well, for so the holy well there was named, from the rood or cross so well known to antiquaries." This derivation constitutes a grievous offence against history. There was no such well and no such name: at least, it is reserved for Sir Herbert to prove the existence of either. The fourteenth century and earliest forms of the name are Ryvel and Revel, and our author has cited as facts a hypothetical well and a hypothetical name to support a trebly hypothetical etymology. Worse even than this remains behind. "Close to Ecclefechan," he says, referring to Gaelic *eaglais*, a church, "the same word appears in Eaglesfield." In what branch of his studies in manuscript he found this

it is hardly worth inquiring. Certain it is, anyhow, that, rightly or wrongly, persons in the vicinity have long been under the impression that the village came into existence not in the Celtic period, but in the present century, and that it was baptized after the imposing Christian name of a local landowner, Mr. Eaglesfield Bradshaw Smith. Any evidence to the contrary will be gratefully received, and then we can consider the etymology. But as an effort in pure conjecture Sir Herbert surpasses himself in the following: "Langbedholm near Moffat is *lann Bedleim*, church of Bethlehem." The reader will observe the fine note of certainty there is about this statement, coupled, however, with the customary absence of any buttressing citation. It makes one ask, Why Bethlehem and not Bedlam? The latter would have been decidedly more fitting, for a wilder guess was seldom made. In the county valuation roll of 1671 it was Longbodom—"boddom" being a good Scots word descriptive of the waterside hollow! In a sentence rather shaky in its structure Sir Herbert states that the Welsh *llan* "has been altered to Long Newton, Long Niddrie, and Longformacus, because the mapmakers thought they had in *llan* the vulgar Scots *lang* for *long*." The assertion that *llan* was altered by the mapmakers to *Long* is a mere tangle of dubious hypothesis and indubitable error, in spite of the positive way in which it is put forward. What evidence is there save conjecture for *llan* having ever existed in any of these names? In all three the "vulgar Scots *lang*" was no mapmaker's mistaken supposition: it was an actual spelling used for five centuries. Besides, Long Newton so early as 1220—somewhat before the era of the mapmakers, we suppose—appears in a Latin charter as "*longa Neuton*." Sir Herbert's cross-bred half-Welsh etymology is thus opposed to thirteenth century testimony.

Chronology is, of course, the great finger-post of etymology. It is instructive to observe the attitude towards it of one who deals so learnedly with recondite and remote themes like pre-Celtic speech, Pictish vocables, the obliteration of Celtic, Norse traces, and the like—problems the very names of which presuppose historical scholarship. A fair test is to examine Sir Herbert's dated citations of place-names anterior to 1400. These reach—surely a very modest number—a total of about one dozen. No fewer than eight of these are taken from Mr. Johnston under conditions not usual with Rhind lecturers, and of these it were hypercritical to say much about the Cathcart reference dated 1158, as that seems to be only one year wrong. In the allusion to Nithsdale, however, a graver case arises. Mr. Johnston having written "*a. 1350 Stranith, Stranid*" (the *a.* standing for *ante*), Sir Herbert, nothing doubting, follows suit, but, disregarding the distinction imported by the *ante*, states boldly that Nithsdale "is written Stranid in 1350." Here the date is of equal importance with the word, and its trustworthiness and representative truth are of prime moment as bearing on the forces which displaced Strath Nith and substituted Nithsdale in a period of racial transition, the influence of which stamped itself on the place-names along the frontier of Pictish Galloway, Cumbrian

Strathelyde, and Teutonic Northumbria. Sir Herbert's knowledge of history—yet one might expect a Maxwell to know something of Nithsdale—and his fitness to handle the whole matter may be gauged from the fact that Stranitt and Stradnitt were spellings not under David II. in 1350, but in twelfth century charters of David I. That type re-emerging in 1350 would be so great an anachronism that Sir Herbert's guarantee of care will not persuade us that it is not an egregious error resulting from the unfortunate imperfection of his antiquarian methods. Similarly we deny his inference (also a blundered transfer from Mr. Johnston) that the *dale* in Annandale does not appear till 1295. It appears in the twelfth century. His error in Annandale is over one hundred years; in Nithsdale over two centuries—a fair criterion of the probable accuracy of too many of his speculations in place-names.

*Lyric Poems.* By Laurence Binyon. (Mathews & Lane.)

MR. BINYON'S poems are noticeable for certain quiet graces which are very little the fashion at present in poetry. They are entirely unmodern in the sense in which the word "modernity" is generally used and often abused. They have no perversities of substance, and no splendours of form. Most of them belong to the order of meditative poetry, and many of them are written under the very direct influence of Matthew Arnold; this one, for instance:—

Dear child, thou know'st, I blame not thee;  
Thou too, I know, hast shared my smart.  
Neither did wrong; 'twas only she,  
Nature, that moulded us apart.

But not to have sinned, in Nature's eyes,  
I find a brittle plea to trust:  
She punishes the just unwise  
More hardly than the wise unjust.

She placed our souls, like Heaven's lone spheres,  
In separate paths, no power can move:  
O truth too heart-breaking for tears!  
Not even Love, not even Love!

This, despite a certain bareness in the language, is distinctly felicitous; and there is in the volume much similar work, similarly grave and dignified, a little cold and formal, but with a really poetic touch. The love-poems have a manner of their own, a point of view and a turn of phrase, both of which are evidently personal to the writer, and certainly not in accordance with the modes of the day. They have, it is true, no passion, no very vivid emotional quality; but, on the other hand, they are entirely free from that mawkish sentiment, amorous and domestic, of which we have lately seen so much. Somewhat lonely and aloof, yet with a shy sensibility which clings to human affection, and tastes quiet joys and sorrows with keen relish and sharp distress, the temperament of which these poems give evidence is one of singular simplicity and sincerity, and, in the matter of love, can speak thus:—

For us, since our joined hands have made us brave,  
Not ev'n Love's boastful foes,  
Estranging Time nor separating Death,  
Can call us slave,

So that we keep perfect the name of those  
Who did not buy each other's hearts, but gave.

The whole conception of life, which colours with its even hue the manner and art of the form, is that of one who prizes mostly those

temperate felicities, those quiet, intellectual delights, which are to be found in a meditative commerce with nature, a rare communion with certain chosen friends, and, above all, the self-communion of a mind which is prepared,

— patient in its purpose, to endure  
The pity and the wisdom of the world.

Neither the temperament, apparently, nor the art, is capable of any great emotion, or of a poignant sharpness of sensation; but, however narrow may be its limits, the conception of life is full of dignity, and the conception of the poetic art is, at all events, simpler, older, less *parvenu*, than that theory of "emotional art," and the gospel of impressionism, which have been carried far beyond their real purposes and legitimate possibilities by many clever versifiers. At its worst, Mr. Binyon's work has something in it of the commonplace, combined with a certain severity of style which is too bare, too threadbare, for really poetic felicity. Yet how fine, in varying ways and degrees, are such meditative poems as the fifteenth, with its depth and subtlety; the tenth, which has a far-off note of Marvell; the ninth, so full of poetic thought and reflection; the thirty-ninth, a lyric which might have been written after reading Campion; and this one, which is, perhaps, characteristic of the writer's way of seeing and expressing things:—

Sweet after labour, soft and whispering night  
Blows on dark fields and fragrant country here:  
Here there is sleep, to weary limbs delight;  
The world is far away, the stars are near.

The world is far away: but there, I know,  
Night comes to few unanxious, happy eyes;  
And cities, with their restless streets aglow,  
Lamps upon lamps, outface the enkindled skies.

London lies there; an endless fiery maze,  
Thronged with her millions, sleepless, vast, alone;  
The stars are pale above her, where her gaze  
Lights the wide heavens and makes the night her own.

There the hot wind blows over no dark fields:  
Brief, hard-won rest despotic labours give:  
Sleep, to how many spent-out spirits, yields  
Life's only sweetness, to forget they live!

Mr. Binyon has a delicate way of writing about the delicate graces of nature, about flowers, certain flowers, about the sands, about certain gentle moods of the sea. And he has touched lightly and tenderly, with a sort of simple fervour, on love and friendship. Yet he is more himself in those poems in which abstract meditation is just coloured by outward nature or human emotion. And here the temperate felicity which is his chief characteristic is seen to excellent advantage: he is himself, and himself at his best.

*Memorials of Old Haileybury College.* By Frederic Charles Danvers, Sir Monier Williams, Sir Steuart Colvin Bayley, and other Contributors. (Constable & Co.)

It is both right and reasonable that the history of the East India Company's college for the education of their civil servants should have been written, and an endeavour made to record its traditions and the names of its students. The life of the college, though short, was full of interest, and it may be questioned whether any similar institution has sent forth from its doors a greater number of

eminent men in proportion to the list of its students.

The origin of the Indian Civil Service was humble, and the qualification required from its members was modest. Factors, writers, and "supra-cargoes" were dispatched regularly to India, China, and the East to supervise the factories, taste tea, and measure muslin. If they lived and behaved well, in course of time they reached the dignities of junior and senior merchant. Candidates were required to be "bred to Writing and Accounts," and to have "learn'd the Rules of Three and Practice." Directors of the Company had to endorse each candidate's application for appointment, or petition as it was called, to the effect that they had received neither bribe nor gratification to induce them to make the necessary recommendation. The pay of the civil servants was small, and originally their sphere was limited; but as their influence increased the natural result of the junction of power with poverty followed. The India House became, as Macaulay has said, a lottery office, which held out dual fortunes as prizes to the lucky few. Reform was attempted, but it was not till 1800, when the Marquess of Wellesley founded the Calcutta College for junior civil servants, that the necessity for their education was adequately recognized. His scheme was on so large a scale as to alarm the financial instincts of the Directors, who considered that the advantages might be secured in England at less expense, whilst the candidates would benefit by residence at home during the period of preparation. The Company, therefore, bought the estate of Haileybury, in Hertfordshire, and began to build a college; meanwhile Hertford Castle was rented and opened in 1806 under the name of the East India College, Herts. In 1809 the establishment moved into the new building, which was thenceforward known as Haileybury College. Its management deserved success, and the institution flourished till December 7th, 1857, when it was closed in consequence of the Indian Civil Service appointments having been thrown open to public competition. Such is, in short, the necessarily imperfect history of an institution which, as is well known, supplied India for half a century with men who for devotion to duty and integrity were second to none in the public service.

In the volume before us college life is described by Sir M. Monier Williams, first from the student's and next from the professor's point of view, a task for which he is qualified by having filled both positions; and he is, moreover, able to compare Haileybury with Oxford. This part of the book, though excellent, does not call for lengthened remark. Service in chapel, nourishment for the body, and food for the mind were provided; whilst the Wellesley whist club, fives courts, cricket, boating, and football supplied recreation. Hunting, too, had its votaries, funds being provided by that friend in need the Persian dictionary, which could always be pawned for six guineas, a remarkable testimony to the value of the work. Literature was not neglected; various periodicals were issued, the best-known of which was the *Haileybury Observer*, which lived for twenty years, and "numbered among its editors such names as those

of Monier Williams, John Strachey, R. N. Cust, W. S. Seton-Karr, C. J. Buckland, J. W. Sherer, and in later times of Auckland Colvin, Maxwell Melville, Val. Prinsep, and J. Beames." Amongst contributors were Sir Lacon Anderson, Sir A. Arbuthnot, Sir George Campbell, H. G. Keene, Sir R. Temple, Sir A. Lyall, and "Pundit" Waterfield.

But of greater interest than college life are the biographical sketches of the professors, of whom, amongst others, Malthus and Sir James Mackintosh enjoyed a European reputation. And most interesting of all would have been similar sketches of the careers of those students who in after life achieved distinction. The omission is, we think, to be regretted, though no doubt difficulty and delicacy are involved in selecting names where so many were eminent. There is, it is true, an interesting and valuable list of students who were educated at the college, but it is in some respects imperfect. The difficulty of preparing a correct one is extremely great, as even men concerned often neglect to supply information for which they have been asked. Hence we think it would have been better to have omitted altogether the mention of appointments held in India unless these were verified by careful search and reference to official returns. As it is, the situations recorded are in many instances by no means the highest held by the gentlemen opposite whose names they stand. There are other defects which are difficult to explain in a book edited by Anglo-Indian experts. For example, on p. 322 a list of the Governors-General of India is furnished, which commences with the Marquess of Wellesley. Surely Warren Hastings was the first Governor-General, and he had successors before Wellesley. Again, in the list of Lieutenant-Governors of the North-West Provinces we miss the name of James Thomason, who was, perhaps, the greatest administrator who ever held that office. Similarly, in the Punjab list Sir Henry Durand's name is omitted, possibly on the plea that he was not a Haileybury man nor a member of the Indian Civil Service; but the excuse is inadmissible, for he was as much connected with that service as were the majority of Governors-General whose names appear on the list, and the name of Sir Robert Montgomery, who never was at Haileybury, is duly recorded. The last-mentioned name appears among the Chief Commissioners of Oudh as Montgomerie, which is incorrect. The name of the present Governor of Madras is *Wenlock*, not "Wenloch." Under "Governors of Bombay," Sir William Hay Macnaghten is entered as acting from April 27th, 1841, to June 9th, 1842; it is, however, a matter of common knowledge that our ill-fated envoy at Kabul never acted as Governor, and was killed by Sardar Muhammad Akbar Khan on December 23rd, 1841. Now as a work of the sort under consideration is more likely to be used as a book of reference than to be read for its general interest, such errors are to be deprecated.

The volume is handsome, though heavy, the type is good, and the illustrations (some from pictures, others from old photographs) are well reproduced; and although the public



to which it specially appeals is constantly diminishing, yet there must be many persons who care to know what manner of school it was which, amongst other scarcely less distinguished men, supplied for the public service persons of such eminence and value as James Thomason, John Colvin, Bartle Frere, Richard Temple, and John Lawrence.

#### NEW NOVELS.

*With Edged Tools.* By Henry Seton Merriman. 3 vols. (Smith, Elder & Co.)

A STIRRING tale of adventure in the heart of Africa, far from the laws which govern peaceful life at home, is varied by crisp and pointed dialogues in more sophisticated places between ultra-civilized personages. Mr. Merriman usually writes in a strong, masculine style, and at times with considerable smartness, whether he is describing African forests or London parties. Sir John Meredith, the well-preserved veteran of an old school, conducts himself charmingly towards his former flame and lifelong friend, Lady Cantourne. Their conversations are occasionally too stilted and artificial to be amusing, but as a rule the author accomplishes his purpose of pointing an excellent moral concerning the manners of past and present days with wit and ingenuity. Miss Millicent Chyne's parallel love affairs with Sir John Meredith's son and a large sportsman are considerably less interesting than the adventures of her lovers in search of a fortune. Jack Meredith's perfect manners and ineffable composure occasionally have an almost Ouida-esque flavour about them, but he is an agreeable person. The author apparently fails to see, however, that the recriminations addressed to him and his friend by Millicent, when brought to bay by both men at once, have very considerable truth in them, and that, for a person of quixotic politeness, Jack Meredith's behaviour at that crisis was for once greatly wanting in the repose of the Vere de Veres.

*The Perfect Way of Honour.* By G. Cardella. 3 vols. (Sonnenschein & Co.)

MARY ALSTON, who chooses "the perfect way of honour"—as G. Cardella sees it—is set before us as a flawless ideal, and the story of her life is a counsel of perfection throughout. She may be wholly lovable; but, if imperfection may presume to criticize perfection, she makes one or two mistakes of judgment which cause "the wages of sin" to be immeasurably greater than they need have been. A girl of her purity and enthusiasm for humanity should hardly have allowed herself to marry a handsome man of the world who was bound to have a more or less ugly past; and certainly she should not have accepted him at first asking, having never up to that moment dreamed of love. It seemed scarcely natural, under the circumstances, that she should have been so absolutely overwhelmed by the revelation of a youthful crime of her husband's four or five years before he knew her. She treats it in the grand style of the modern young woman destined to regenerate the world. It may be that her action is heroic; but it is disastrous, and, on the author's own showing, somewhat unnecessary. For the husband is a capital fellow, funda-

mentally good in spite of his early defect of will and taint of blood. From the day when he first met his wife he had revered her as she deserved to be revered, and for nine years he had steadily risen by his association with her. The revelation of his shame was a crushing blow, and imposed on her a harder and higher duty towards him; but if she had been a little more judicious, a little wiser and more finely tempered, she could have "paid his debt," as she called it, without wrecking his life, and her own, and her idolized son's, and the lives of the hundreds who depended on her. If this is a cold judgment of an enthusiastic romance, G. Cardella may regard it as more complimentary than impulsive praise would have been. If women are indeed destined to regenerate the world—which shall here be neither denied nor affirmed—at any rate the world may be allowed just one preliminary protest: "Mend us or end us, dear mothers, wives, and daughters; but regenerate along the lines of sanity, and remember that mere emotion can touch only one-half of the disease."

*If Men were Wise.* By E. L. Shew. 3 vols. (Bentley & Son.)

'IF MEN WERE WISE' is a story of a Canadian settler, Lawrence Wrayburn, who has been jilted in England in favour of his wealthier brother, and, straying out to British Columbia, takes up a small allotment, and buries himself among the pine trees. Thither also comes one Mary Ford as schoolmistress, who is in a somewhat similar plight, for her husband has deserted her. She passes as a single woman, and Wrayburn falls in love with her. The reader will understand that the villain husband is to turn up at awkward moments, and that the nice people are to get themselves into various kinds of trouble. In point of fact this story is full of disasters, and the author risks a great deal by making all her characters more or less miserable. She wants to fix our minds on things above; but her undoubtedly cogent arguments will scarcely console the average novel-reader for a certain lack of the optimism which he loves. Wrayburn is a freethinker in a community of pious Presbyterians and Methodists, and the situation, which is naturally a little strained, is rather humorously described. There is plenty of interest in the three volumes, and they are well written.

*The Husband of One Wife.* By Mrs. Venn. 3 vols. (Hurst & Blackett.)

SHADRACH TRUPPER, the ill-conditioned chorister-boy who became a curate, preached to Victoria Pengelly from the text: "Whose wife shall she be of the seven?" a question which she answered rightly, but which must have caused her some searchings of heart. For that very lovable, but very faulty widow, maintaining a passionate regret for the husband of her youth, first endeavoured "to earn a soul by marrying a divinity professor," and afterwards became human nature's daily food for an unimaginative, but healthy agriculturist. In the course of her history, too, she nearly united herself, as the result of a "toss"

between the Canon and the Squire, with a polished and conventional diplomat, possessing neither the spiritual attractions of the one nor the wholesome unselfishness of the other. It is no small success to have so drawn this versatile character as to have made her natural without a tinge of coarseness, and to have justified the attachment with which her various lovers were affected. Not that she is worthy of any of them on first acquaintance, but through her bright simplicity she responds at last to natures of which at first she has but the most superficial comprehension. Some odd slips are irritating in so able a writer. "Whom" for *who*, and "Lady Peregrine" for Sir Peregrine's wife, Lady Goldenour, are among them, and they are more numerous than they should be.

*The Mystery of Clement Dunraven.* By Jean Middlemass. 3 vols. (Digby, Long & Co.)

SIR CLEMENT DUNRAVEN acted wrongly, though perfectly in harmony with his character as a "wicked bart," when he drowned Pierce Vaughan in the ancestral lake. Yet it must be admitted that an enemy so persistent and so uncanny was qualified to goad to the extremest measures any one suffering under "the twin demonesses," fear and remorse. For instance, when Pierce "elects" (if we may use a journalese word which is employed by the writer some eleven times too often) to inflict an unwelcome call on his cousin's unprotected wife,

"he sauntered in at the front door. He was just about to do so a second time when Lisbeth opened it."

With an adversary so mysterious surely no terms could be kept. For Dunraven's other crime there is certainly little justification, and still less for Lisbeth's acquiescence in a wrong so heinous. The story is not in any respect much like life, but in this point seems especially unreal. The minor characters to some extent atone for the defects of the plot. There is a country doctor of whom we had some hopes, and Elvira and her virtuous baronet are creatures of this world. Yet the best that can be said of the book is that it is "sensational," in a sense which is rather old-fashioned. There are more printers' errors than there should be, and a notable absence of French accents. It is too much to hope for local colour in a book of this sort, but surely "Aboyne Court" could hardly be the name of an English house, except a suburban villa. "Bellagarda" and "The Snuggery" suggest the same inspiration.

*Saint Ann's.* By W. E. Norris. 2 vols. (Chatto & Windus.)

WE have known more successful novels by Mr. Norris than this one. There is, it is true, in 'Saint Ann's' the unruffled gentlemanly style of narrative which is always found in his books, and which prevents their ever being anything but agreeable reading; but the characters are not all so carefully drawn as they might be: most of them are too stagey and conventional, taken as it were from the commonplace book of fiction without sufficient observation and attention to detail by the author. Lola Hamersley is a very fine creature, but

we seem somehow to know that self-indulgent, contemptuous creole beauty almost by heart; and in his anxiety to set up an artificial contrast to her in the prim heroine, Mr. Norris makes Rhoda Meynell too cold-blooded and submissive to be particularly interesting. The most successful figure is that of the shy, reserved father, who hardly dares even to show his affection for his only son: he is unobtrusive and refined, and his rare remarks please by their tired cynicism. The old dowager also, like all Mr. Norris's old ladies, is good as far as she goes, but it is hardly far enough. On the whole, however, the criticism suggested by this book is that Mr. Norris should beware of taking things too easily; it has a sense of facility about it which is not the supreme facility given by the highest art, but rather that of mechanical regularity. Mr. Norris will probably never write an unpleasing book, but he might aim at something more positive.

*England against the World.* By John Littlejohns. (Digby, Long & Co.)

WITHOUT professing to have read through this marvellous novel, we feel justified in saying that it reaches the limits of incoherent pointlessness possible in a published book. Its extraordinary style, its strange mistakes of spelling, and the depressing confusion of its sentiments and plot are past belief, and we challenge anybody who is not obliged to do so by stern duty to get beyond the first two chapters. To say more of this ridiculous book would be doing it too much honour.

*The Story of Margrédél.* By David Storrar Meldrum. (Blackwood & Sons.)

THE dealings of the domestic Erinnyes with the ill-starred family at Kirkcaldy are related by a capable annalist. He can impress a personality, as in the case of Douglas Oliphant's tender and tenacious wife, whose vigour and humour are strong enough to withstand neglect, disenchantment, physical suffering, and mental agony, and to keep her sound-hearted and true to the last, though the idol of her youth has feet of clay. A very womanly and very national type is Jean Maitland of Eden Braes. The author is a good mechanic. The form of the narration, as explaining an allusion not understood in boyhood by the discoveries made by the man in the course of family administration, is convenient and natural.

*A Son of the Forge.* By Robert Blatchford. (Innes & Co.)

IN many places, especially at the beginning, 'A Son of the Forge' has the effect of real experience. How far this is the case we do not, of course, know, but that is how it strikes the reader. Little or nothing happens during the earlier part in the way of people or incident that might not crop up in the life of any one obliged to battle single-handed against the world like William Horner, chain-maker in the Black Country. He tells his story in the first person with simplicity and directness. The tramp through England, the death of his sister and only friend, the chance meeting with another waif and stray on London Bridge,

have to some extent the stamp of things seen and felt. What interferes most with the illusion is the manner of telling; this is more educated and cultured than could be expected from one supposed to be born early in the century, "dragged" rather than brought up. Eventually the Son of the Forge takes the Queen's shilling, and is found in the trenches at Sebastopol. Mr. Blatchford seems to be at home, if not exactly in Sebastopol, at least in barracks. Some of his scenes, but not the characters he sets in them, have an air of experience. The story is sober, by no means sympathetically presented, but still manly and straightforward, and with nothing clap-trap about it.

*The Story of my Dictatorship.* (Bliss, Sands & Foster.)

IT is only by a very elastic construction of the term that 'The Story of my Dictatorship' can be regarded as falling under the category of fiction. The anonymous author is an ardent advocate of land nationalization, and, instead of casting his views in pamphlet form, has preferred to ventilate them through the medium of a dream in which the narrator, after being suddenly elevated to the post of dictator, receives a number of deputations and demolishes their arguments. The book is dedicated, "without permission, to the Liberty and Property Defence League," and the author's method of conducting a controversy may be gauged from the fact that his typical bishop is styled the Right Rev. Caiaphas, D.D., LL.D.

#### BOOKS OF TRAVEL.

*A Winter Jaunt to Norway.* By Mrs. Alec Tweedie. (Bliss, Sands & Foster.)—It is pleasant in these days of pessimism to come across so bright and cheerful a book as Mrs. Tweedie's account of her travels and adventures in Norway. The author gallantly faced the boreal blasts of the North Sea in mid-winter; sleighed and skated in sub-arctic regions with the thermometer two degrees below zero; acquired some knowledge of the difficult, not to say perilous, pastime of ski-racing; and records her experiences with an enthusiasm which is stimulating and contagious. As the guest of that amiable Viking, Dr. Nansen, she was in an exceptionally favourable situation for seeing Norway and the Norwegians, and certainly seems to have made excellent use of her opportunities. Mrs. Tweedie also had the privilege of making the acquaintance of Ibsen, Björnson, and George Brandes, and supplies many interesting glimpses into the home life of those eminent writers. She is less satisfactory, however, when she proceeds to critical and biographical details. Her information is here obviously at second hand, and lamentably deficient. Björnson in particular has been somewhat unkindly dealt with. Even those who only know of Norwegian literature through translations are well aware that it was Björnson's charming series of peasant stories that first made his reputation, and that on them his fame must ultimately depend. In England, too, those beautiful tales 'Arne,' 'A Happy Lad,' 'Synnöve Solbakken,' and their fellows have long been popular, and no fewer than four editions of each of them have appeared among us during the last twenty years. Yet Mrs. Tweedie does not so much as mention them in her very perfunctory notice of Björnson, so that we are strongly tempted to doubt whether she has ever heard of them, otherwise she would scarcely have assured her readers, with perfect

gravity, that those dismal and only very recently translated *Tendenz-Romanen* 'The Heritage of the Kurts,' as she oddly re-christens 'Det flager i byen og på havnen,' and 'In God's Way,' are "probably his two best known works." The style of this portion of the book, moreover, is slipshod and vapid as compared with the earlier chapters, and gives one the impression of extreme haste. Finally, the author would do well to be more cautious in the use of Scandinavian words. *Skål*, not "Skole," is the Swedish for "your health"; "Blacken" (the dun) is presumably intended for *Blakken* (the grey horse); and "noz" and "kau" on p. 146 are obvious misprints for *nog* and *kan*.

THE stupidity of *Abroad with Twitty* (Henry & Co.) is quite in character with its title. Mr. Mulliner apparently went for a voyage to the Cape. On his way he seems to have had some commonplace adventures and to have met some very dull people who told him a number of foolish stories, which are not rendered more amusing by the author's manner of retelling them. Mr. Mulliner's idea of being funny seems to be to tell a story with an elaborate air of forced simplicity, as if it were addressed to children of slender intellect; and when he indulges in the horrible, as he occasionally does, he jars still more on the reader's feelings. Mr. Mulliner has apparently published a book of the same sort before, so that he has not even the excuse of being a novice.

*Sunny Manitoba*, by Alfred O. Legge (Fisher Unwin), has a pleasant sound to dwellers on the banks of the lower Thames. Mr. Legge has endeavoured to state facts about the most notable province of the Canadian Dominion. What is chiefly required by intending emigrants from this country is an assurance that they will do wisely in choosing Manitoba. At the close of the fourth chapter Mr. Legge quotes figures, which are the best arguments. Several English farmers had visited the province and reported as to its attractions, and they declared that all whom they questioned "were unanimous in declaring their preference for Manitoba over Quebec, Ontario, England, Ireland, Scotland, Germany, or whatever country they happened to hail from." The foregoing appears on p. 158, the following on p. 269:—

"Believing, as I do, that for the right class of men no part of the world affords a better opening than Manitoba, I would earnestly counsel all who see their way to earning a tolerable livelihood at home, to forswear emigration."

Wiser words have seldom been penned by the writers of books on new fields of enterprise. Mr. Legge has clearly described the condition of Manitoba, and no one who reads his book can be misled. Perhaps he has omitted to render full justice to the mosquitoes, which, in certain parts of the province, are more to be dreaded than wild Indians. His narrative is, however, worthy of perusal and of trust.

*The Wilderness Hunter*, by Theodore Roosevelt (Putnam's Sons), is a work by a mighty hunter who is also a good writer. He has lived for several years in a ranch on the Little Missouri, a part of the North American continent which is still wild, despite the fact of the Northern Pacific Railway traversing it. The day may never arrive when the "Bad Lands of Dakota," with which Mr. Roosevelt is familiar, will cease to be half cinder and half fire. He is a true sportsman, hunting for the sake of supplying himself and his comrades with food, and not simply to slaughter animals which are left to rot or to be eaten by others. There are few, if any kinds of big game in the West of which he has not killed one, and his narrative of experience and adventure while engaged in the pursuit of these wild animals is thrillingly told. Quite as good, however, as any of his hunting stories, is his description of a prairie fire. As a sight it is far less striking than that of a forest flaming to the sky. There is much smoke and a small, but wide tongue of flame. The air is stifling. The



fire rushes forward with incredible rapidity, and a party may be encircled before being aware of the danger. The story of such a prairie fire is, as we have said, well told by Mr. Roosevelt, and those who have passed through the ordeal which he sustained can best understand the pluck which he displayed, and admire his graphic narrative.

*The Yosemite, Alaska, and the Yellowstone*, by William H. Wiley and Sara King Wiley (London, Offices of Engineering; New York, Wiley & Sons), is a quarto volume, well printed and illustrated, with a preface by Mr. James Dredge, to whom it is dedicated as "the best English advocate America ever had." Mr. Dredge recommends all those who purpose making the same journey to take "this little book" with them as a guide. What he considers a big book must be a gigantic one, if this be little. He gives many particulars in the preface which are to be found in guide-books, and he makes a statement which is unpardonable in an Englishman. It is "that the United States of North America stretch in an unbroken line—save for the incursion of the State of British Columbia—one quarter round the globe." Now British Columbia, as every English school-boy ought to know, is a Province and not a State, and Alaska was acquired long after it was formed, so that to write about its "incursion" is to write nonsense. As an Englishman, Mr. Dredge might have given the authors a hint to the effect that it is absurd to write about the Canadians being "more or less hostile," and unidiomatic to write "we would like to say right here." In short, the text stands in need of revision before it can be recommended as a guide to those who have room in their bags for a quarto volume. The illustrations are many, and superior to the letterpress, and give the reader an excellent notion of the places visited by the authors of the book.

*Camp Fires of a Naturalist*. By Clarence E. Edwards. (Sampson Low & Co.)—In the preface we are assured that this book deals solely with facts, and that these are taken from the note-book and diaries of Prof. Lewis Lindsay Dyche, of Kansas State University. The story of his fourteen expeditions in search of mammals for the museum of that institution has evidently been put in the form of a consecutive narrative by the addition of conversations with and questions by the professor's companions—a little in the 'Sandford and Merton' style—calculated to set the speaker going again whenever a topic becomes exhausted; but, apart from the sense of artificiality thereby produced, the book is full of excellent matter, and will delight boys of an adventurous turn. It is, perhaps, to be regretted that the book has been somewhat "written down" to suit their presumed tastes, for the information it contains is equally fitted for many of their seniors. Born in adversity, nursed by a squaw, and brought up in the backwoods, prairies, and Indian camps, young Dyche began trapping and hunting at the age of nine; by the time he was sixteen he had saved six hundred dollars, and started for Emporia, Kansas, to educate himself at the normal school there; three years more found him employed at the State University as a collector; and there, aided by those who recognized his worth, he steadily rose to his present position. It is a record of which any man might well be proud. The principal subject of the first expedition was the prong-horned antelope, of which a full-page illustration is given; next comes the mule-deer, with a capital plate; several chapters are mainly devoted to the grizzly bear, whose portrait is admirable; while wapiti and other deer, "big-horn" sheep, moose, the Rocky Mountain goat, &c., are treated and depicted in turn. One situation—with a herd of grizzlies behind the sportsman, no climbable timber handy, and a precipice in front—is certainly exciting enough,

though the story is very modestly told; but with this exception there are no particularly thrilling personal experiences, because, as the author justly observes, "those who have spent pleasant hours in the woods know that such adventures are of rare occurrence." There are no fights with Indians or hairbreadth escapes, such as the public often considers that it has a right to expect in narratives of life in the backwoods; but for genuine descriptions of the life of a naturalist-hunter, and of his experiences of the animals he pursued, this little work is one of the best of those which have come under our notice. The natural history is remarkably accurate.

#### SCHOOL-BOOKS.

MR. E. R. WETHEY, assistant master at the Bradford Grammar School, and author of *A New Manual of Geography for Middle and Higher Forms in Schools* (Rivington, Percival & Co.), is a staunch believer in oral teaching, as opposed to mere lesson-learning or reading. He objects to text-books as being usually dry, and to geographical "readers" as "being too diffuse," as the teacher has generally only an hour or two at his disposal during the week. His little 'Manual' is intended as a help to teachers who are willing and able to work on his system. The first section of this 'Manual' deals with North America and the West Indies. The "headings" and subject-matters contained in it have clearly been brought together with much judgment and diligence; the small maps are excellent, and the little book should prove serviceable in the hands of capable teachers. A few mistakes are unavoidable when dealing with so large a mass of information, but the only one at all serious which we have noticed is a statement that Mount St. Elias attains a height of only 13,500 feet, when its real elevation exceeds 18,000 feet.

*Macmillan's Foreign School Classics: Colombia*. Par Prosper Mérimée. Edited by G. E. Fasnacht. (Macmillan & Co.)—*Colomba*. By Prosper Mérimée. With Annotations and Vocabulary by the Rev. J. Hewetson. (Relfe Brothers.)—Some five weeks ago we noticed an edition of 'Colomba,' and here are two more. Surely the multiplication of editions is folly on the part of publishers. Of those now before us M. Fasnacht's is, on the whole, preferable.

*Primary German Translation*. By H. S. Beresford-Webb. (Rivington, Percival & Co.)—This is a well-contrived volume of simple exercises which will be found useful. The only objection we have is to the selection of the vocabulary. It is best to teach a boy the words which he would most need in the affairs of ordinary life. He may travel through the Fatherland without knowing, or requiring to know, the German for a roebuck or hedgehog; but such words as *Gabel*, *Löffel*, *Messer*, he must learn. Now Mr. Beresford-Webb provides the former, and not the latter. This is to treat the language as a dead language. Again, while he does not give *Gabel*, he gives *gabelförmig*.

*Introduction to Commercial Spanish*. By Leon Delbos. (Macmillan & Co.)—The title of this volume is rather unfortunate. As the author recognizes in his preface, there is nothing commercial about declensions and conjugations, and the greater part of this volume is simply an elementary grammar accompanied by exercises, and not quite so well arranged as one or two grammars already in use. At the end a few pages are devoted to commercial correspondence, and will be found useful, but they are rather slight.

*Practical German Readings for Beginners*. By L. A. Happé. (Hachette & Co.)—This is an adaptation of the 'Lectures pratiques allemandes' of M. Beck, of the École Alsacienne, and will be found highly useful for beginners. It is quite simple and practical.

*Théâtre Français*.—Eugène Labiche: *La Lettre chargée*. Edited by H. Testard. (Hachette & Co.)—This diverting little piece is well suited for those who already know a modicum of French, and its low price is a great recommendation. Prof. Testard's notes, however, consist too exclusively of mere translations. For instance, instead of rendering *j'ai failli en sauter* "it nearly made me jump," he had better have explained the use of *en*.

*Elementary Classics*.—*Selections from Quintus Curtius*. Edited by F. Coverley Smith. (Macmillan & Co.)—This little volume contains a selection of interesting passages and some well-constructed exercises, besides notes and vocabularies.

#### OUR LIBRARY TABLE.

MR. GRANT ALLEN from his title and his preface evidently does not mean the opinions enunciated in *Post-prandial Philosophy* (Chatto & Windus) to be taken too seriously, so that the critic is saved a good deal of trouble; in fact, the author seems to claim some merit for not following out all his thoughts to their logical conclusion—an operation which in some cases might prove difficult, in others disconcerting to himself. Perhaps it is not unnatural to ask whether it was worth Mr. Allen's while to prolong such life as is conferred by a daily paper on this sort of talk, though after all he is the best judge of that. The kind of opinions enunciated here and their method of expression are just what one might hear at any dinner-party in town where there happened to be a fairly clever young Oxford man just fresh from college; there are just that half-paradoxical way of putting truisms, that affectation of adopting the unpopular cause ("Patriotism is a vulgar vice of which I have never been guilty," says Mr. Allen), and that outrageous advocacy of impossible propositions, which the young ladies think "so clever" when it is whispered over the soup, but which it is suicidal to publish, as it will all appear so silly the next time it is said. Take, for example, Mr. Grant Allen's paper on London, which he heads 'A Squalid Village.' We do not for a moment believe that Mr. Allen really thinks that London is like a squalid village, or that he really prefers Boston, Massachusetts, because it is a more "handsome, well-built, regular town," although there is just a suspicion cast on his playfulness by the allusions to the County Council and "vested interest" at the end; but we prefer to think that Mr. Allen is only upholding a tenet for the purpose, if it may be hinted, of provoking a correspondence in the gazette where this paper first appeared. Then, again, there is our old friend the *Zeitgeist*, with the well-worn allusions to the earnest young lady from the Abyss of Bayswater—should it not be Brixton, by-the-by? it used to be Bayswater five years ago—and the impressive truths honoured by special paragraphs, such as "The *Zeitgeist* has changed, and we have changed with it," or "This is just what all great men are for—to make the world accept as a truism in the generation after them what it rejected as a paradox in the generation before them." In one point Mr. Allen seems to us unfair: he favours the Conservatives rather immoderately by his really remarkable statements of Radical doctrines about such matters as the House of Lords and aristocracies; but this was probably his object. On the whole, we are inclined, in the interests of small talk, to blame Mr. Allen for his frank exposure of the habitual diner-out.

In a pleasantly written monograph on *Tennyson's Idylls of the King*, and *Arthurian Story from the Sixteenth Century* (Glasgow, MacLehose & Sons), Mr. M. W. Macallum has stated all that is known of the origin of the story of King Arthur, tracing its course from remote Celtic tradition till it reached Britain and made itself

at home there, since which time, as Mr. Macallum says,

"it has been absolutely neglected only when the poetic spirit was languishing; in periods of imaginative energy it has never wanted its witnesses, and has never failed to attract great minds."

But not the greatest. As he himself remarks, Chaucer and Shakspeare

"pass it by without ever seeming to think of using it, save for casual allusions, mostly of a humorous kind. Spenser borrows Arthur's name, but profoundly alters the Arthurian legend. Milton, like Dryden, takes it up to let it fall. Only when we come to Tennyson do we find a poet of acknowledged power busying himself in earnest with the stories of the Table Round."

Mr. Macallum is a great admirer of Tennyson; but he wanted a Dante or Goethe. Dantes and Goethes are rare. More than one of the lesser poets in England, France, and Germany has dallied with the idea of writing an epic of which "the blameless King" or Tristram was to be the hero. Mr. Macallum enumerates them all, and gives an admirable *résumé* of the works of those who carried out, or even attempted to carry out, their design. What, however, would any of these have been able to achieve had Geoffrey of Monmouth and Sir Thomas Malory not lived and written? Milton all but wrote an Arthurian epic, but found "later Arthurian tradition absolutely fictitious, and thirsted for truth of fact." That was scarcely to be looked for. Even Layamon, writing about the close of the twelfth century, after he had "journeyed wide over land to get the books," could not help saying, "The Britons loved him greatly, and often lied of him, and said many things of Arthur the King that never happened in the kingdom of this world." Milton gave up the history of Arthur, therefore, and what Scott calls its "striking Gothic incidents," and chose 'Paradise Lost'; and in 1670 he had so far left his interest in the subject behind as to write in his 'History of Britain':—

"Who Arthur was, and whether any such reigned in Britain, hath bin doubted heretofore, and may again with good reason.....But he who can accept of legends for good story may quickly fill a volume with trash."

Dryden was the next English poet of any eminence who seems to have thought of writing an Arthurian epic; but even he did not like to do it without "machinery," and his machinery was, Mr. Macallum says, to have been "the guardian angels of kingdoms" mentioned in the book of Daniel. They would scarcely have been so interesting as Merlin and the Lady of the Lake. Royalty bade "Glorious John" write a play instead, in which, in Arthur's single combat with the Saxon leader, the stage direction is:—

"They fight with sponges in their hands, dipped in blood; after some equal passes and closing, they appear both wounded: Arthur stumbles among the trees, Oswald falls over him; they both rise; Arthur wounds him again, then Oswald retreats."

When Dryden renounced his epic, Blackmore rushed in and wrote one by "catches and starts" while driving about town to see his patients. Even if it had been produced with more care it would not be read now. The fine old stories have, indeed, suffered much at the hands of many men in many lands. Mr. Macallum writes with much well-deserved appreciation of Matthew Arnold, Morris, Swinburne, and others, but considers that "in the Idylls is probably to be found the finest development that the cycle of Arthurian story has as yet attained, or will attain," and this verdict is, no doubt, a just one. So far, however, as it has been Tennyson's endeavour in the last Idylls to make each character which plays a prominent part in his poems an allegorical representation of this virtue or that vice, we by no means follow heartily in his track. We sympathize with Drayton, who was "disposed to regard the story as a genuine national tradition raised on a basis of historic fact"; and though fact, if ever there was any fact, has been a good deal embroidered on,

we no more like to see Arthur turned into "the spiritual principle in conflict with sense" than to find him as a culture-hero with Gawain as an attendant sun-god. It is a fault on the right side, but Mr. Macallum's book by no means confines itself to the promise of its title. In reality it gives a sketch of "Arthurian Story" from the earliest times.

THE second volume of the highly competent translation by Mr. Charles Roche of Chancellor Pasquier's *Memoirs* (published by Mr. Fisher Unwin) deals with the period 1812 to 1814, and leaves Napoleon at Elba. We are not among those who find Pasquier, as edited by the Duc d'Audiffret-Pasquier, good reading; but his memoirs deal with a period so full of interest that, though they contain nothing that is new, they can hardly be dull. The present volume has a fairly interesting account of the De Maubreuil episode, in which Pasquier tries to clear Talleyrand of the guilt of plotting a private murder of Napoleon.

MR. BENTLEY has issued a translation of M. Lévy's 'Napoléon Intime' under the title of *Private Life of Napoleon*. In these volumes M. Lévy, as M. Jules Claretie remarked in these columns a year ago, tries to prove that Napoleon was no tiger, but a mild domestic cat; and cannot be said to succeed in the attempt.

HOLIDAY-MAKERS at Whitsuntide may be glad of Mr. Black's excellent guide-books to Belgium and Holland (A. & C. Black). The former is in a third edition; the latter is a new one, excellently put together. A short paragraph on the coinage would have been an advantage.

*Little Loo* is the latest addition to the cheap edition of Mr. Clark Russell's romances which Messrs. Low & Co. are issuing.—A six-shilling edition of *Cheap Jack Zita*, by Mr. Baring Gould, has reached us from Messrs. Methuen.

WE have received from Messrs. Burns & Oates a second edition of Mr. Pope's translation of Cardinal Capelatro's *Life of St. Philip Neri*, written in that strain of undiluted panegyric which is inevitable in Italian books of the class.—Dr. Samuel Davidson has brought out a third and improved edition of his *Introduction to the Study of the New Testament* (Kegan Paul & Co.). The veteran author has carefully revised his volumes, which form a standard manual of the subject. He has taken notice, for instance, of the recently discovered Gospel of St. Peter.

As might be expected from his minute knowledge of the period, Mr. Aitken has prefixed an excellent memoir to the Aldine edition of *The Poetical Works of Thomas Parnell* (Bell & Sons), and added good notes.—We are indebted to Messrs. Dent & Co. for a handsome issue in two volumes of *The Longer Prose Works of W. S. Lander*, edited by Mr. Crump, and provided with an excellent index to the whole of his elegant reprint of Lander's writings. The title 'Longer Prose Works' is not particularly happy, but we may mention that it contains 'The Citation of William Shakspeare,' 'Pericles and Aspasia,' &c. Mr. Crump has fulfilled his editorial duties in a satisfactory manner. Messrs. Dent, who take as much care for the external as the internal appearance of their publications, have sent us another instalment of their edition of Dumas's delightful romances. The three volumes which contain *The Two Dianas* are printed at the University Press of Cambridge, Massachusetts, and are noticeable for neat binding and the excellence of their illustrations, which are, we fancy, of French origin. Those who have delighted in Mr. Stanley Weyman should read this splendid and bustling story of adventure by the great master whom he follows.

WE have on our table *English History for Examination Purposes, 1727-1788*, by F. Freeth (Relfe Brothers).—*The Elements of English Grammar*, by A. S. West (Cambridge, Univer-

sity Press).—*A First Lesson in French*, by F. Gouin, translated by H. Swan and V. Bétis (Philip).—*Passages for Translation from French Authors*, selected by W. Durnford (Stanford).—*Report of a Conference on Secondary Education in England* (Oxford, Clarendon Press).—*The Distribution of Wealth*, by J. R. Commons (Macmillan).—*What Our Daughters can do for Themselves*, by Mrs. H. Coleman Davidson (Smith & Elder).—*Farewell, Love!* by M. Seroa, translated from the Italian by Mrs. H. Harland (Heinemann).—*In Various Moods*, by M. A. B. Evans (Putnam).—*The Pleasures of Home, and other Poems*, by J. Thom (Edinburgh, Hunter).—*Lessons on the Church Catechism*, by the Rev. T. H. Barnett (C.E.S.S.I.).—*The "Good Cheer" of Jesus Christ*, by the Rev. C. Moinet (Low).—*A Five Years' Course of Bible and Prayer Book Teaching: Lessons for the First Year* (C.E.S.S.I.).—*The Comedy of English Protestantism*, edited by A. F. Marshall (Burns & Oates).—*How to Read the Prophets*, by the Rev. B. Blake: Part IV., *Ezekiel* (Edinburgh, T. & T. Clark).—*Religion*, by G. de Molinari, translated by W. K. Firminger (Sonnenschein).—*Divine Humanity*, by the Rev. H. C. Atwood (Wells Gardner).—*The Earliest Life of Christ: being the Diatessaron of Tatian, with an Historical and Critical Introduction* by the Rev. J. H. Hill (Edinburgh, T. & T. Clark).—*Bourgeois et Gens de Peu*, by A. Barine (Paris, Hachette).—*Die vierzehn Nothelfer*, by W. H. Riehl, edited by R. E. Macnaghten (Sonnenschein).—*and Les Emules de Darwin*, by A. de Quatrefages, 2 vols. (Paris, Alcan). Among New Editions we have *Dante's Divina Commedia*, by F. Hettinger, D.D., edited by H. S. Bowden (Burns & Oates).—*Grammatisch-stilistisches Wörterbuch der deutschen Sprache*, by J. E. Wessely (Williams & Norgate).—*and Every Man's Own Lawyer*, by a Barrister (Lockwood).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Cobbold's (G. A.) *Religion in Japan*, 12mo. 2/6 cl.  
Discipleship the Scheme of Christianity, by Author of 'The King and the Kingdom,' 8vo. 2/6 cl.  
Dowden's (J.) *The Celtic Church in Scotland*, 12mo. 3/6 cl.

##### Law.

Greenidge's (A. H. J.) *Infamia, its Place in Roman Law*, 10s.  
Humphreys's (G.) *The Law relating to Parish Councils*, 7/6

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Ibsen's (H.) *Brand, a Dramatic Poem*, trans. by F. E. Garrett, cr. 8vo. 10/6 net, half-parchment.

##### Music.

Daniel's (R. B.) *Chapters on Modern Music*, 8vo. 7/6 cl.  
Maitland's (J. A. F.) *Masters of German Music*, illus. 5/ cl.

##### Philosophy.

Locke's (J.) *An Essay concerning Human Understanding*, 2 vols. 8vo. 32/ cl.

##### Political Economy.

Booth's (C.) *The Aged Poor in England and Wales*, 8/6 net.  
Helm's (E.) *The Joint Standard, a Plain Exposition of Monetary Principles*, cr. 8vo. 3/6 net, cl.  
Root's (J. W.) *Silver up to Date*, 12mo. 2/6 cl.

##### History and Biography.

Ludlow (E.), *Memoirs of*, edited by C. H. Firth, 2 vols. 38/  
Manchester College, Oxford, Proceedings and Addresses, October 18th-19th, 1893, 8vo. 5/ net, cl.  
Warner's (W. L.) *The Protected Princes of India*, 8vo. 10/6  
Youmans (E. L.), *Life and Letters of*, by J. Fluke, cr. 8vo. 8/

##### Geography and Travel.

Bower's (Capt. H.) *Diary of a Journey across Tibet*, 8vo. 16/  
Conway's (W. M.) *Climbing and Exploration in the Karakoram Himalayas*, Illustrations and Map, 31/6 net, cl.  
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##### Philology.

Aristophanes's *Wasps*, ed. by C. E. Graves, 12mo. 3/6 cl.  
Brockelmann's (C.) *Lexicon Syriacum*, Part 1, 4/ net, swd.  
Latin Prose Versions, contributed by Various Scholars, edited by G. G. Ramay, sm. 4to. 21/ net, half-vellum.  
Select Specimens of the Great French Writers in the 17th 18th, and 19th Centuries, ed. by E. Fasnacht, 7/6 cl.



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## PAUL VERLAINE'S LECTURE

IN BARNARD'S HALL, OCTOBER 21, 1893.

Memento dédié à Edmund Gosse.

DANS ce hall cinq fois séculaire,  
 Sur ce fauteuil dix fois trop grand,  
 A ce pupitre révérend,  
 Qu'une lampe, vieux cuivre, éclaire,  
 J'étais comme en quel temps ancien !  
 Et l'âme un peu du Moyen-Age  
 M'investissait d'un parrainage  
 Grave, à mes airs mûrs séant bien.

Ma parole, en l'antique encointe,  
 Ne jurait pas trop célebrant  
 La foi du passé, sûr garant,  
 L'éternel Beau, vérité sainte

J'entretenais de mon pays,  
 De cette France athénienne,  
 Une élite londonienne  
 Dont les vœux furent obéis,  
 Puisque de l'estrade sévère  
 Il ne tombait, conformément  
 Au réel devoir du moment,  
 Que ces mots : " bien dire et bien faire,"  
 Et tel bel autre *Et cetera*,  
 Dont s'est joint la bonne salle,—  
 Coin de la ville colossale  
 Où, ce soir, l'Esprit se terra.  
 Je conserverai la mémoire  
 Bien profondément et longtemps  
 De ces miens sérieux instants  
 Où je revécus de l'histoire.

PAUL VERLAINE.

Paris, le 21 Mars, 1894.

## CRAIG CHOINNACHAN.

1, Marles Road, Kensington, May 1, 1894.

CAN any Celtic scholar enlighten me as to the real meaning of the name of the hill where Montrose was defeated on the Oykel Kyle, opposite Invernan? I am accused by a critic of blundering in calling it "The Hill of Wailing." But the people call it "The Rock of Lamentation," translating thus Craig Choinnachan. Is this an erroneous *Volks-etymologie*? At all events, this is the local name and opinion.

ANDREW LANG.

## A JOURNAL ROOM FOR THE BRITISH MUSEUM.

THE time must shortly arrive when the authorities of the British Museum will have to make a further differentiation among the persons attending the Reading Room. The crowds which throng that noble chamber are getting more multifarious every year. The lady journalist and the scholar, the compiler and the researcher, the generalist and the specialist, all compete for the attentions of the officials. It may fairly be contended that the first object of the British Museum is to supply conveniences for those who are attempting to add to the world's knowledge, rather than for those who are engaged in repeating what has already been gained. Yet the tendency is for the latter class to oust the former at the Bloomsbury institution. Something has been done of late years to give increased facilities to the specialist workers by setting apart a Students' Room, a Newspaper Room, an Assyriological Room, and the Large Room for their use. I desire to draw attention to the urgent need for another specialist room, if I may so call it, to be devoted to the display of current scientific journals.

Perhaps the most remarkable characteristic of modern research is the immense development of the scientific journal. Any one who wishes to keep abreast with the progress of his special study must either take in or have access to the periodical publications especially devoted to it. Nor is this all; science, while becoming more specialized, is becoming also more organized, and each special study has innumerable links with other branches of knowledge. To be au courant with one's subject one has often, therefore, to keep a sharp eye on specialist journals devoted to branches of science at first sight far remote from one's own.

One ought, in short, to have ready and constant access to almost all specialist journals; only a national institution like the British Museum can give such access, yet practically nothing is done to attain this end, whereas in most continental libraries, and even in such libraries as the London Library and Dr. Williams's Library in this city, the current scientific periodicals are laid upon an accessible table month by month and quarter by quarter. Nothing of this kind is done at the British Museum.

Not alone is it impossible to take a general and periodical survey of scientific journals at the Reading Room, but even the specialist

journals, devoted to one's own subject, are not made accessible so promptly as might be wished. It is rare indeed that one can get a sight of the current number of any scientific periodical in which one is interested; as a general rule eighteen months elapse before one can have out a number in the Reading Room. Progress of science nowadays goes by such leaps and bounds that a lapse of eighteen months may practically destroy the utility of any such references to a periodical. Roughly speaking, half the value of such publications is exhausted within two years of their first appearance; so that by the present policy of the Museum authorities—doubtless forced upon them by circumstances—half the enormous sum which must be spent in acquiring the magnificent collection of specialist journals in the Museum is thrown away. If a Journal Room could be opened this dead loss could be obviated, and an enormous boon conferred upon English scholars.

There would doubtless have to be discrimination made, both in the periodicals to be displayed and in the persons who should have access to them. It would be obviously impolitic to render accessible by this means the popular English monthlies which are accessible in so many public libraries. Some amount of selection would even have to be adopted with regard to the foreign journals filed in the Journal Room; but such a selection would be easily within the power of the remarkable body of specialists who do such good work for English scholarship in their capacity as the officials of the British Museum.

On the other hand, it is a necessary part of the plan of such a room that the journals to be filed should be readily accessible to students, without the presentation of tickets for each journal consulted. It is often by a mere casual glance at the table of contents of the journal that one comes across something useful for one's special purpose. A certain amount of discrimination will therefore have to be exercised in the persons to be admitted to the room, since they must be trusted to replace the file in its accustomed niche. However, these are matters of detail, which Mr. Maunde Thompson and his colleagues could easily overcome.

I trust, therefore, that the authorities of the Museum will see fit to establish at an early date such a Journal Room as I have indicated above, and thus confer one more boon upon English scholarship.

JOSEPH JACOBS.

## SOCKET v. SOT.

64, Canonbury Road, N., May 7, 1894.

I CAN fully confirm your assertion as to the use of "sot," and not "socket." More than fifty years ago, when I was a child in Derby, the nursery rhyme was always used precisely as you state, and I have since many times repeated it in that form to my own children.

T. PLACKETT.

"SOCKET," anyhow taken, is a poor rhyme enough. The last three lines can be turned to rhyme very neatly with "sot." Now, did Mr. P. A. Daniel see the word spelt? If not, probably it should be written "sucket" or "soket." A sucket is a sucking rabbit, or a conserve sweetmeat. This would have to do with sucking and drinking. A socket is any hollow pipe, more especially for a candle, and has nothing to do with sucking or drinking. But that "drunken little candlestick" is a curious coincidence. The play on the word seems to turn on the resemblance between "soket" and "socket." Brickett does not give the word in his vocabulary.

C. A. WARD.

## A HORN-BOOK IN FORM OF A CROSS.

The Lendenhall Press, E.C.

KNOWING that I am engaged in writing a work on the horn-book, a friend recently drew my attention to an example in the shop of one

Signor Chanteri, a Folkestone dealer in curiosities. It was purchased by a Parisian dealer who happened to be visiting Folkestone. Before the deal was concluded, Signor Chanteri wrote me that another horn-book in the form of a cross had been placed in his hands for sale. Evidence of a horn-book of this shape ever having existed is but slight, and my curiosity was strongly excited. I wrote at once for particulars, stating that I should like to buy it; but by next post I learned that the Parisian dealer had called and purchased both horn-books, taking them away with him.

I have since used every possible argument to induce Signor Chanteri to give me the name and address of the purchaser of the "cross" horn-book, and I have offered him two or three guineas if he will obtain a photograph of it, I paying all expenses in advance. In return for the promise of a copy of my work when ready, Signor Chanteri has sent me a sketch from memory, and this is all I can get.

I believe that there is such a horn-book, and my motive for writing to the *Athenæum* is publicity—publicity here, in Paris, and in America, so that the dealer who purchased, or the collector who has acquired it, may courteously favour me with a full-sized photograph and description.

In making countless inquiries about horn-books, this is the only instance in which I have been deliberately and senselessly balked.

ANDREW W. TIER.

#### THE CAVOUR LETTERS.

May 9, 1894.

In last week's issue your reviewer remarks that the title under which we publish the *Cavour letters*, 'Count Cavour and Madame de Circourt: some Unpublished Correspondence,' is "a bad title for letters that have already been published on the Continent." The impression conveyed by this remark to the average mind is doubtless that some considerable period has elapsed between the issue of the letters on the Continent and in this country. We shall be glad, therefore, if you will allow us to state that the publication was as nearly as possible simultaneous, there being barely a month's interval between the two issues.

CASSELL & Co., Limited.

\*.\* We were quite aware that the original letters were published only a few weeks ago; but we still fail to see why the English version should be styled "unpublished correspondence." "The impression conveyed" by such a title "to the average mind is doubtless that" the letters make their first appearance in the English translation.

#### 'ENGLISH BARDS AND SCOTCH REVIEWERS.'

3, Lebanon Gardens, Wandsworth, May 8, 1894.

On reading the letter of last week under the well-known signature of J. D. C., my copy of the third edition of 1810 was at once referred to, and found to be identical with that described in the second-hand catalogue quoted by J. D. C., the water-mark on the title-page, and upon every sheet, being "Brasted Mill, 1818."

I leave to others the solution of this enigma, and only wish to add that J. D. C. is mistaken in thinking that the fourth edition is identical with the third, except in the substitution of the word "fourth" on the title-page. On p. 4, line 13, the word *scrawl* appears instead of "crawl," an error in the third edition that must have given a terrible wrench to a sensitive nature like Byron's. On p. 76 the word "her" is inserted after "Isis rolls" in the fifth line. Three other variations are mere corrections of trivial misprints.

I may state that my copy of the fourth edition is dated 1810, and has the Collins imprint. There are not any water-marks on the paper of this edition.

JOHN R. BAGGULEY.

#### THE BOOKSELLERS' TRADE DINNER.

May 7, 1894.

My contention that the trade dinner held on April 14th was not a booksellers' dinner has not been refuted by either Mr. William Bartram or Mr. Joseph Shaylor, or any one else. So weak is their position that they have both dragged in at the close of their letters to you—as if by pre-arrangement—the question of booksellers' discount, which has nothing at all to do with the matter, but which is being discussed elsewhere. They probably thought that by raising such a question they could score me off.

The Booksellers' Provident Institution is purely an affair for publishers and publishers' clerks. The publishers enter their sons as members, and the publishers aid their clerks in their subscriptions to become members of the Institution; but not half a dozen pure and simple London booksellers have sought admission during the last twenty years, simply because they have no belief in it. If it was an institution founded on a broad and liberal basis it would no doubt commend itself to the trade in general; but under its present constitution that prospect is in the dim future.

Your correspondents dwell feelingly on the fact that they bestow their funds on the necessities; but what else are they to do when they have funds to dispense? They must give them to somebody, and I do not deny that they may have done some good.

Mr. William Bartram poses as a bookseller; but if on any other day except April 14th I was to style him a bookseller, he would turn and rend me. I don't suppose he has sold half a dozen books in his life. Mr. Shaylor's position is a very different one, although I think he has shown somewhat bad form in denouncing "sellers of books" as unworthy of his attention, seeing that he obtains his living by supplying them with books, as well as the other class to which he refers.

The statement in the second paragraph of his letter quite confirms my standpoint, when he enumerates the status of individuals who were present at the Provident Dinner. If he could induce booksellers to be present, he would not require the attendance of bookbinders, printers, *et hoc genus omne*.

As a further evidence of my contention, I am ready to give him the names of six London booksellers who were not present for every one he had at the dinner.

A LONDON BOOKSELLER.

#### SALE.

MESSRS. SOTHEY, WILKINSON & HODGE commenced the sale of Mr. Hugh Galbraith Reid's library on Thursday, the 3rd of May. The following are the more important prices realized in the first five days. *Aldine Poets*, 57 vols., 1835-52, 18l. Various Publications of the Bannatyne Club, sold separately in 109 lots, realized a total of 128l. *Chronicon Nurembergense*, Nuremberg, 1493, 16l. Reid, Catalogue of the Works of George Cruikshank, 3 vols., 1871, 14l. 5s. *Dibdin, Bibliotheca Spenceriana, Aedes Althorpianæ*, and the Cassano Catalogue, 1814-23, 24l. *Bibliographical Decameron*, 3 vols., 1817, 16l. *Tour in France and Germany*, 1821, 13l. 10s. *Billings's Antiquities of Scotland*, large paper, 4 vols., 1845, 13l. *Drayton, Polyolbion*, 1622, 10l. The sale will continue until May 18th.

#### Literary Gossip.

DURING a preliminary search in France for materials illustrative of English history, Mr. Round has noted two documents of which the existence seems to have been hitherto unknown. One is the final and elaborate treaty between Henry II. and his daughter-in-law, "the young queen," which

should certainly find a place in any future edition of the 'Fœdera.' The other is a writ of the Empress Maud in which, even after her expulsion from London, she treats the capital as still in her power, and speaks of England as "regnum meum," a phrase occurring, it is said, in only one other of her known charters.

MESSRS. REMINGTON & Co. have now in the press a new work by Lady Jeune, which will shortly appear in one-volume form.

A MEETING of the London Booksellers' Society was held last week to consider the question of trade terms from publishers (some of whom have been memorialized on the subject) for books above a certain price; but nothing definite appears to have been done, except the passing unanimously of a resolution pledging the members not to sell "net" books under the published price. It seems probable that a conference will be held between publishers and booksellers.

MR. FORD HUEFFER, son of the late Dr. Hueffer and grandson of Ford Madox Brown, and author of 'The Brown Owl,' has written a fairy tale, entitled 'The Queen who Flew,' which, with a frontispiece specially designed for it by Sir E. Burne-Jones, will be published shortly by Messrs. Bliss, Sands & Foster.

MESSRS. SONNENSCHNEIN & Co. will shortly publish a biographical and critical essay on "Ossian" Macpherson and the rise and influence of the Ossianic legend, by Mr. Bailey Saunders, who contributed an article on the subject to the 'Dictionary of National Biography.' The volume, which will include a series of hitherto unpublished letters, partly from the Marquess of Abergavenny's MSS. at Eridge and partly from the British Museum, will throw a good deal of fresh light on Macpherson's life and character, and contain an account of his famous quarrel with Johnson, very different from that supplied by Boswell. It will have Romney's portrait of Macpherson as a frontispiece.

MISS VIOLET HUNT has been making the, for England, somewhat new experiment of writing a novel in dialogue, after the fashion of "Gyp," called 'The Modern Progress.' It is to be issued by Messrs. Osgood, McIlvaine & Co. about the middle of June. Some chapters of it have appeared in *Black and White*, and others in the *Pall Mall Gazette*; but the story is continuous.

THE death is announced of Mr. Wm. Alexander Abram, of Blackburn, a well-known Lancashire journalist and historian. He at one period was editor of the *Blackburn Times*, at the same time contributing items of local interest to the *Preston Guardian*. Amongst other works of note he wrote a 'History of Blackburn,' a bulky volume published in 1877, which has long been out of print. Mr. Abram died on the 2nd inst., aged fifty-nine.

MR. S. ARTHUR STRONG has in the press an edition of the Arabic text of the conquest of Abyssinia by Shihâb ad-Din, based upon the unique MS. in the British Museum. There are some other MSS. in the East, and others in private possession, but inaccessible at present. "Copies," says Mr. Strong in his prefatory notes, "of this work are extremely rare in Europe and those that exist



in the East seem to be jealously guarded by their owners." The MS. in the British Museum was acquired from the late General Gordon. We believe that Mr. Strong has succeeded (with the help of Signor Nerazzini's detailed analysis of Shihab's work, published at Rome, 1891, with the title of 'La Conquista Mussulmana dell' Etiopia nel Secolo XVI.') in forming a tolerably good text.

We believe that, besides those we have already mentioned, Prof. H. Ethé, of Aberystwith; Dr. Vollers, Librarian of the Khedivial Library at Cairo; and Mr. S. Arthur Strong, M.A., of St. John's College, Cambridge, are candidates for the Adams Professorship at Cambridge.

A MEMORIAL tablet has been placed on the house in Castle Street, Edinburgh, where Sir Walter Scott resided for many years.

MR. WILLIAM A. SHAW, of Manchester, has written a 'History of Manchester,' which will be published at an early date. The late Mr. John Harland, who contributed so largely to Lancashire literature, contemplated the production of such a work many years ago.

THE Report of the Council of the Camden Society, read at the general meeting on Wednesday last week, apologizes for the delay in the appearance of 'The Accounts of the Earl of Derby' (afterwards King Henry IV.), which should have been published during the year 1892-3. This has been due entirely to the unexpected amount of labour involved in the production of the work, which, when completed, will no doubt be of special value in consequence. The difficulties in making out the itineraries, owing to the conflicting dates given in the MS., have been considerable, and the identification of the place-names has been no less troublesome. It is expected, however, that the volume will be out of the editor's hands this month. A new volume (the ninth) of the "Camden Miscellany" is also nearly ready, and the second volume of the 'Clarke Papers,' edited by Mr. C. H. Firth, is in an advanced stage of preparation.

MR. SPIELMANN, who has been for years engaged upon the literary and artistic history of *Punch*, has asked us to say that he would be deeply grateful to any contributor, past or present, who would communicate with him at the Arts Club.

MESSRS. TYLSTON & EDWARDS will shortly publish a new edition in small 8vo. of Blount's 'Boscobel.' The first edition, which appeared in 1660, is now scarce. The volume will also contain Charles's own account of his escape, dictated to Mr. Samuel Pepys, and first printed in 1766. The present edition has been edited, with an introduction and bibliography of the subject, by Mr. Charles G. Thomas; and Mr. C. W. Sherborn has engraved for it a plate of arms granted by Charles II. to Col. Carlos in memory of the time spent in the oak tree at Boscobel.

E. M. J. writes:—

"Some of the magazines consult the convenience of their readers by adopting the sensible plan of giving a list of the contents on the front of the covers. It is surprising that this is not done by all. But the circulating libraries have an aggravating way of pasting their labels

over a portion of the contents, also over the publishers' names. This should be remedied by placing the labels on the last page of the covers. Or, if the libraries must have the first page, the publishers should leave a blank space where the label can be put without hiding anything."

MR. W. J. HAGGERSTON, Public Librarian of Newcastle-on-Tyne, died on Sunday night.

THE Library Association has unanimously decided not to co-operate with the Sunday Society and a kindred organization, as the objects are considered to be outside the work of the Association.

THE following letter explains itself:—

"With reference to the incident mentioned in your review of the 'Life of General Sir Hope Grant,' would you allow me to mention that I recollect the late Major-General John Dawson speaking of a cavalry regiment at Chillianwallah galloping away. He was so surprised at a British regiment behaving in such a way that he made particular inquiries about it. He learnt that the first line were on new mounts, and one of these turning, the others followed suit, and do what the men could, they were powerless to stop the stampede.—H. B. EVANS."

WE are glad to hear that Mr. Wellsman, the editor of the *Newspaper Press Directory*, is recovering from his recent severe illness.

THE *Débats* says that the 'Mémoires Diplomatiques' of Choiseul are to be published in a few months by M. Pierre Boutry, from the originals in the French Foreign Office.

THE next "Neuphilologen-Tag" will be held from the 15th to the 17th inst. at Carlsruhe. Among the papers to be read there will be one on 'Recent English Lexicography.'

THE *Frankfurter Zeitung* announces that the site for a "Schopenhauer-Denkmal" at Frankfurt has at last been fixed, and it ironically adds that the completion of the monument may be expected after some decades of "intuitive reflection."

THE Imperial Russian Geographical Society is busy in the collection of the ancient folk-songs of Russia. During the summer months of last year it sent "Song Expeditions" into the governmental provinces of Wjatka, Wologda, and Kostroma, and is preparing to send similar expeditions into other provinces this year. All the commissioners of the Society brought back the same melancholy news of the rapid dying out of the old songs. Only the most aged persons in several villages had preserved the ancient words and airs.

MISS WESTON has completed and annotated a translation in verse of 'Parzival,' by Wolfram von Eschenbach. It is to fill two volumes. The first, which contains the first nine books and an appendix on the Angevin element in the poem, is ready; and special appendices in the second will deal with the question of Wolfram's sources and the interpretation of the poem. Mr. Nutt is the publisher.

THE Parliamentary Papers of the most general interest this week are a Return showing the Expenditure from the Grant for Public Education in Scotland in 1893 upon Elementary Schools, and the Number of Elementary Schools on the Annual Grant List, &c. (3d.); Report of Progress of the Ordnance Survey (3s.); and a Return of Railway Accidents in 1893 (8d.).

## SCIENCE

*The Great Barrier Reef of Australia: its Products and Potentialities.* By W. Saville-Kent, F.L.S. (Allen & Co.)

As regards its paper, printing, and binding, Mr. Saville-Kent's work has been produced almost without regard to expense. The author's photographs of the coral reefs—the mezzotype enlargements of which we have already noticed—are so beautiful, and so far superior to any illustrations of these wonderful formations hitherto attempted, as to be worthy of the most careful reproduction by the best known processes. This has been most admirably accomplished. If the work had contained only the forty-eight mezzotype plates of coral-reef scenery with their accompanying descriptions, we should have had little but praise to bestow upon it, especially if the plates had been arranged with more regard to the text. As it is, they are distributed throughout the book without relation to the descriptive letterpress, which occupies only the first chapter. Since the pages in this work are folio in size and of thick and heavy paper, they are difficult to manipulate, and are consequently a source of irritation to the reader, who has to follow the text on plates that are often scores of leaves ahead, whereas each might with little trouble have been placed in proximity to its own letterpress. We much regret that we are unable to speak in as favourable terms of the remaining plates and illustrations as of the coral-reef series, or of the textual portion of Mr. Kent's book. The second chapter deals with the "modifications of coral-reef structure," "with a *précis* of the newer interpretations" of coral-reef formation, consisting chiefly of long extracts from Darwin's 'Coral Reefs,' and lengthy quotations from the views of Murray, Dana, Guppy, Wharton, and Bourne, which might have been much more briefly and quite sufficiently summarized in Mr. Kent's own words. The third chapter is devoted "to a consideration of the general structure and more probable mode of origin of the Great Barrier Reef."

The first chapter, describing the mezzotype plates of the reef, might have been worked into the third with great advantage, and, thus amalgamated, it ought to have formed to the scientific reader the most important section of the book, dealing as it does with the debated question of reef formation. Mr. Kent's observations have convinced him that the formation of the Barrier Reef can be fully explained by Darwin's subsidence hypothesis. "This Barrier Reef," he says, "... could have been produced by no other telluric conditions than those of prolonged subsidence." As evidence of such extensive subsidence in this region he points to the affinity of many species of the fauna and flora of New Guinea to those of North Australia, and to the facts adduced by Wallace which indicate a now subsided connexion between North Australia and New Zealand. That there has been in this region an extensive sinking of the land is undoubted—indeed, there is good reason for believing that a part of North Australia which was separate from the rest of that continent was

united to New Guinea and to New Zealand as part of a more extensive land. This, however, is not necessarily proof that the reef was formed wholly during subsidence. There has also as certainly been much elevation in the same region, and along the neighbouring coasts of New Guinea, including the Louisiade Archipelago, where numerous islets of coral stand elevated thirty to forty feet or more above sea-level. The author further predicates that "a logical interpretation" of the absence of coral reefs in deep water

"can be found only in the fact, to which scarcely sufficient prominence has been hitherto given, that the solid coral-rock of which.....the greater mass of all coral reefs is composed, is constructed, exclusively, in tropical areas subject to alternations of complete submersion and atmospheric exposure with the rise and fall of the tide.....The thickest-growths of the deep sea *Lophohelia*, *Amphihelia*, and *Dendrophyllia* would act with equal efficiency as reef-builders if they were capable of translation to this higher, tidally-affected, plane."

Yet "with such an abundant supply of stony corals at these great depths [150-500 fathoms] coral reefs are not formed in deep water." And "the solid coral-rock which represents the chief constituents of all reef masses is . . . composed exclusively of the broken-down, more or less triturated, and subsequently re-consolidated calcareous elements of the peripherally growing corals." "The occurrence," therefore, "of typical consolidated coral-rock at a lower level than that of ordinary low spring tides will be a certain indication of degradation from its original plane of elevation." There can be no doubt that in the inter-tidal region coral conglomerate is formed in the manner here described by Mr. Kent, but that the solid compact coral-rock in all reefs is thus exclusively formed is disproved by the results of the investigations of Jukes-Browne and Harrison into the geology of Barbados, published in 1891. The reefs now elevated in that island far above sea-level are formed of as solid and compact coral-rock as those of Australia, and the competent geologists just named have shown that the reef rests on a true abyssmal siliceous deposit, and that "the island itself affords proof of great and long-continued upheaval without the slightest sign of subsidence." This intertidal formation of conglomerate is Mr. Kent's chief argument in support of his belief that the Barrier and all other reefs have originated on a subsiding foundation; but it does not help far towards the final settlement of the question. It yet remains to be definitely ascertained whether "the stony copes [of *Lophohelia*], which cover the bottom of the sea for many miles," at depths of 900 ft., as Sir Wyville Thomson records in his 'Depths of the Sea,' are not actually forming coral-rock. Moreover, if Mr. Kent's supposition be true, the basal thirty fathoms of every reef must have a distinctly different texture from the rest, which in subsequently upraised reefs should at once be recognizable.

Passing over the next chapter, containing a description of the coral reef-making polyps, written not for "the accomplished specialist," to whom it is an old story, but for the unsentimental general reader, for whom it is too technical, we reach the section dealing with the various fisheries of the Barrier:

pearl and pearl-shell, *bêche-de-mer*, the oyster, food and fancy fishes. These chapters are almost verbatim reproductions of the author's reports to the Queensland Government in the years 1889 to 1892. They contain a great deal of useful information as to the development of the "potentialities" of the various Queensland fisheries. In his official report on the *bêche-de-mer* fisheries, Mr. Kent states that, with the literature accessible to him in Brisbane, he was unable to establish, with one exception, the technical identity of the numerous species known to commerce. He brought with him, however, to this country a number of specimens, which were submitted to Prof. Jeffrey Bell, of the British Museum, for identification. This well-known specialist named all those that were in a fit condition to be described, indicating in his report those not unlikely to prove new to science, which could not, on account of the condition of the material, be accurately determined. One is consequently surprised to observe that Mr. Kent has assumed the responsibility of assigning new names to these species and to others only "represented in photographs or sketches" in his "note-books," with the certain result of increasing the difficulties of future workers on this subject through his necessarily incomplete descriptions.

In the chapter on "Food and Fancy Fishes" the author, in drawing attention to the economic value of certain Australian species, reiterates the recommendation which Dr. Günther had already, nearly twenty years ago, made to these colonies in regard to the utilization of their representatives of our anchovies, sprats, and pilchards. Mr. Kent's reports were evidently written in Australia with the help of a handbook or two, of which the 'Introduction to the Study of Fishes' has not been the one to afford him least assistance, as is easily detected by the author's retaining even its original wording. Compare Kent, p. 271, with Günther's 'Introduction,' p. 456. He did not, however, have access there to the requisite literature or to a well-named collection. Ichthyologists, therefore, would have derived greater benefit from Mr. Kent's opportunities if he had taken the trouble to revise his work critically after his return to Europe. As it is, he has relied chiefly on the nomenclature of Mr. De Vis, which, unfortunately, is untrustworthy, and we thus find old friends of common occurrence appearing under De Visian names. It would be surprising if even the limited libraries of Australia did not contain the 'Voyage of the Erebus and Terror,' where the figures of Southern fishes, at all events, even if the descriptions be of a rather technical character, would have assisted the author. A careful revision of his book on his return to this country might also have resulted in a reconsideration of such doubtful statements as that "the *Atherinidæ*, or sand smelts.....much resemble sprats," or of the admissibility of such hybrid specific names as *cyano-ventor*, which even when relegated to the lumber of synonyms cannot redound to the credit of their bestower.

The illustrations of the fishes are of two kinds, photo-mezzotypes and chromo-lithographs. For the former the author claims particular credit, as they are said to repro-

duce the minute details of the species represented. We regret to differ widely from this view. We are, of course, not in a position to determine whether the reproductions do justice to the original negatives; but for the purposes of scientific specific determination these plates, with some exceptions, are not of a sufficiently clear definition; as examples, take the figures of plates 43 and 47. As cheap and popular representatives they will be of great assistance to the class of readers for whom the text is evidently written, and from this point of view it is a pity that Mr. Kent has not published more of them. With regard to the chromo-lithographs—of which there are sixteen plates in the book, representing anemones, corals, *Holothuridæ*, *Mollusca*, oysters, and fishes—the less said the better. In most of them the drawing is bad, and in all the coloration is crude, not to say startling. As regards the fishes it is greatly to be regretted that Mr. Kent has associated such sorry representatives of the finny tribe with his magnificent and unique photographs of the reefs. Faulty in every part of their structure as these drawings are, Mr. Kent may have the excuse of desiring to show to those unfamiliar with this fact the brilliance of the reef-living fishes. Still he might at least have arranged the figures so as not to offend against artistic taste. This, however, is a small matter compared with his transgressions in the determination of some of the species. Mr. Kent has ventured to give new names to "fancy" fishes which he has not even examined, but only seen in the water sufficiently well to produce a rough sketch of the colours, without a chance of making out their generic, or even their family characters—a proceeding in the highest degree unscientific. Imagine an ornithologist founding a new species on a bird that has flown across his vision in mid-air!

The closing chapter summarizes the "potentialities" of Queensland's "submerged territories." As we have said, the book is too expensively got up to reach, and too cumbersome to be used by, the class to whom it would be most useful. It might have been greatly reduced in size by the excision of such trivial and irrelevant matter as the Quetta narrative, and the four-page account of a mythical Barrier sea serpent, seriously figured, and placed under a new generic and specific name! The work might have also been improved in every respect by thorough revision. Its real ground for existing is the exquisite photo-mezzotype illustrations of the Barrier Reef, for nearly the whole of the rest of the information which the book contains is to be found in the author's far more accessible illustrated reports to the Queensland Government. If Mr. Kent had made a smaller volume out of the reef-plates and their description, he would have scored an undoubted success, which can scarcely be said for the volume under review in its present form.

*Blasting: a Handbook for the Use of Engineers and others engaged in Mining, Tunnelling, Quarrying, &c.* By Oscar Guttman. (Griffin & Co.)—Of late years the introduction of a variety of new explosive agents has necessarily brought about considerable modification in the methods of conducting blasting operations. A manual



explaining the modern practice was, consequently, rather needed. Mr. Guttman has been engaged in the manufacture of explosives, and has had considerable experience, we believe, at Hayle, in Cornwall. His work, written originally in German, is likely to be of much service to those who are called upon to use blasting agents in engineering operations, especially in mines. The author's historical inquiries lead him to attribute the invention of blasting rocks to a certain Caspar Weindl, who as early as 1627 fired shots in the mines of Schemnitz, in Hungary. Interesting as the historical notes may be, it is, however, the practical details which give character to the book. Great stress is naturally laid upon the value of the various "high explosives," or those which, like dynamite, require an indirect means of detonation; and not the least useful part of the book relates to the precautions required in the use of such agents.

## GEOGRAPHICAL NOTES.

MR. BENT is going to give a brief *résumé* of his explorations in the Hadramaut country at a special meeting of the Geographical Society on the evening of the 21st. He is placing the inscriptions found there in the hands of Prof. Müller, of Vienna. The latest number of the *Epigraphische Denkmäler* is entirely devoted to the inscriptions brought back by Mr. Bent from Axum.

Major Owen, who arrived at Mombasa in the beginning of this month, accompanied Col. Colville's successful expedition against Kabarega of Unyoro, and subsequently proceeded north to Wadelai, where he planted the British flag. Favourable news has been received from Mr. Scott Elliott, who is reported to have crossed the Kagera river on his road to the Ruwenzori. M. Lionel Declé, the French explorer, who was last heard of from Tanganyika, has since then visited Uganda, and is reported to have arrived at Mombasa with valuable scientific collections.

Another item of African news is, perhaps, worth placing on record, namely, the first ascent of Mount Gwiri, or Gurui, by O. Neumann. This mountain rises to a height of 14,000 feet, about 160 miles to the south-west of Kilimanjaro. There seems to be no crater, but cinders and pumice were found on its slopes.

The Bremen *Geographische Blätter* publish an account of a visit to the little-known West Indian island of St. Barthelemy, by a Mr. R. Ludwig, who went there more especially in search of useful minerals. The results proved disappointing. The dykes of greenstone, which had been worked at one time, were found to contain neither argentiferous galena nor pyrites, nor could phosphatic deposits be discovered. The author ascribes the failure of so many mining ventures in the West Indies to the ignorance of the mining engineers and the dishonesty of the promoters of companies. St. Barth seems just able to exist, for it produces little, notwithstanding its fertile soil. The ladies of some of the better families eke out their scanty incomes by making fans and ornaments of shells, fish scales, and other materials, which find a ready market at Barbados.

The May number of the *Geographical Journal* contains the full text of Mr. W. W. Rockhill's narrative of his last journey in Mongolia and Tibet, in the course of which he partly covered ground traversed by Prejevalsky and Capt. Bower, but also explored several new tracts of country *en route*. The political result of Mr. Rockhill's expedition is to show that the approach to Lhasa from the north is as jealously guarded as ever. Another lesson to be derived from Mr. Rockhill's experiences will prove a feather in the cap of the teetotalers; for though during two months he and his people were travelling at an altitude of over 10,000 ft., soaked by the rain and blinded by snow and hail, with little or nothing to eat, and tea as their only beverage,

yet not one of the party had a moment's illness from the day they left till they reached home again. The same journal contains the report of a meeting of the Geographical Society in commemoration of the fifth centenary of the birth of Prince Henry the Navigator, when Mr. Clements Markham delivered an interesting address, and a short paper by Mr. George Collingridge, who maintains that Marco Polo's Zipangu should be identified with Java, or perhaps Sumbawa, and not with Japan.

We look forward with interest to the publication of a report by the surviving members of Prince Eugenio Ruspoli's expedition, who are reported to have arrived at Zanzibar in the beginning of April. Prince Ruspoli's expedition, after having traversed the whole of the region between Berbera and the Jub, took an easterly direction, with the intention of reaching Kafa. Unfortunately, the leader was killed by an elephant on December 4th, 1893, in Gobo on the Omo river (supposed to flow into Lake Rudolf). His companions, Prof. Riva and Signor Luca, then conducted the expedition through British territory to Mombasa.

In the *Scottish Geographical Magazine* for May Mr. G. R. Parkin deals with 'The Geographical Unity of the British Empire,' illustrating his text with a set of interesting maps; whilst Mr. Dingelstedt introduces us into 'A Quiet Corner of the Alps,' namely, the Valley of the Vièze in Valais, whose inhabitants are absolutely under the dominion of the priests, and where the mothers, instead of telling their children fairy tales, relate to them the lives of Catholic saints.

## SOCIETIES.

GEOGRAPHICAL.—May 7.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Rev. J. Batchelor, Mr. A. E. Caddy, Capt. W. Fairholm, Mr. C. Maidment, Vet.-Lieut. H. M. Maxwell, Mr. L. E. North-Tzigtvary, Dr. G. Scriven, and Mr. J. T. Walsh.—The paper read was 'The Bakhtiari Mountains and Upper Elam,' by Col. H. A. Sawyer.

ARCHÆOLOGICAL INSTITUTE.—May 2.—Mr. E. Green in the chair.—Photographs of a large number of prehistoric objects from the drift deposits of Long Island, U.S.A., were exhibited and commented upon.—Mr. Stephenson exhibited and described a rubbing of the brass of Arthur Vernon, M.A., of Cambridge, from the church of Tong, Salop.—Mr. F. C. J. Spurrell exhibited specimens of the linen bandings, and also a photograph, of the mummy of Ra Nefer, a personage of the court of Seneferu, first king of the fourth dynasty. This mummy was obtained by Mr. Flinders Petrie at Medum, and is now preserved in the Hunterian Museum. Mr. Spurrell also read a paper 'On Remedies in the Sloane Collection and Alchemical Symbols.' Special attention was called to the present unsatisfactory condition of Sloane's collection of *materia medica*.

LINNEAN.—May 3.—Prof. Stewart, President, in the chair.—Mr. J. H. Burkill was admitted, and Dr. J. Mueller, of Aargau, and Prof. K. Mitsukuri, of the University of Tokio, were elected Foreign Members.—Prof. Poulton exhibited the larvæ of certain Lepidoptera to illustrate the results of experiments which he had made in regard to the influence of environment upon their colours. Various coloured twigs and shoots, such as occur in nature, were shown to influence the appearance of many twig-like larvæ in such a manner as to aid their concealment.—Prof. G. B. Howes exhibited and made remarks upon the eggs and young of *Ceratodus forsteri*, received from Prof. Semon, of Jena, who is engaged in working out the development of this fish. Prof. Howes also exhibited a specimen of *Lepidosiren paradoxa* (an extremely rare fish in collections) from the backwaters of the Upper Rio Paraguay, and made remarks upon its anatomy.—Mr. J. Saunders, of Luton, with the aid of the oxyhydrogen lantern exhibited Plasmodium in the act of forming sporangia. The species, which had been found on birch, was *Didymium squamulosum*.—On behalf of Dr. H. B. Guppy, the Secretary read a paper on the habits of three species of Lemna. In this paper the author detailed the results of experiments made by him during a period of twenty months, and showed that *Lemna gibba* can pass the winter either in the gibbous form, or with fronds which in appearance come to resemble

those of *Lemna minor*. The flowering of *Lemna gibba* was observed in July, when it was found that the gibbous plants were producing thin flat fronds, which were also in flower, and floating detached. In both cases the flowers were hermaphrodite, but they had the appearance of being unisexual on account of the flowers of the gibbous plants protruding the pistil only, while those of the flat fronds evolved the stamens only. After describing the habits of the winter fronds of *Lemna polyrrhiza* and alluding to *Lemna minor*, the paper concluded with a table of temperatures relating to the germinating, budding, and flowering of these plants.—A paper was then read on the fertilization of certain Malayan orchids, by Mr. H. N. Ridley.

ZOOLOGICAL.—May 1.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, calling special attention to a collection of mammals presented to the Society by Dr. J. Anderson after his recent expedition to Egypt.—Dr. Günther exhibited and made remarks on specimens of a South African hornbill (*Buceros melanoleucus*) and of a portion of the tree in which the nest was placed, and spoke of its mode of nesting and of its extraordinary habits during that season. The specimens had been transmitted to the British Museum by Dr. Schönland, of Grahamstown.—Dr. H. E. Sauvage exhibited a vertebra of the earliest known snake from the gault of Portugal; and Mr. W. Bateson a large number of specimens of *Goniocenta variabilis*, a phytophagous beetle from Spain, in illustration of discontinuous variation in colour.—Prof. F. Jeffrey Bell gave an account of the echinoderms collected during the voyage of H.M.S. Penguin and by H.M.S. Egeria when surveying Macclesfield Bank. The collection, which had been made by Mr. P. W. B. Smith, Surgeon R.N., with the co-operation of Mr. J. J. Walker, chief engineer, was very extensive and contained examples of many new species, some of which were of a very remarkable character.—Mr. E. W. Holt, naturalist to the Marine Biological Association, gave an account of some of the results of his recent studies in teleostean morphology made at the Marine Laboratory at Cleethorpe. Mr. Holt spoke first of some specimens of the Birkelauge (*Molva abyssorum*, Nilsson). The regular occurrence of this fish off the Farøe Islands and its occasional capture on the coast of Iceland were now recorded for the first time, the species having been previously observed only on the Scandinavian coasts. The specimens, six in number, all of considerable size, were described in detail, and the species was carefully compared with the allied form *M. vulgaris* (the common ling). Mr. Holt next proceeded to describe the *recessus orbitalis*, an accessory visual organ of the pleuronectid fishes. The organ in question was stated to be a highly elastic sacculus process of the membranous wall of the orbital cavity. It had been found to occur in all the flat-fishes examined, viz., the halibut, long rough dab, brill, plaice, flounder, lemon-sole, dab, and common sole, and was believed to occur in all flat-fishes with well-developed eyes. Finally, Mr. Holt spoke of an adult specimen of the common sole with symmetrical eyes, and discussed the bearing of this specimen on ambicoloration. The specimen in question, about 15 in. long, was perfectly normal in external configuration, except that the left eye had retained its position on the left side of the head, and was nearly opposite to the right eye. Antero-ventrally it had been somewhat overgrown by the skin. The coloration was normal, the right side being brown and the left side white.—Mr. O. Thomas gave an account of a collection of mammals from Oman, South-East Arabia, which had been transmitted to the British Museum by Dr. A. S. G. Jayakar, among which were examples of a new hare (*Lepus omanensis*) and of a new goat of the genus *Hemitragus*, proposed to be called *jayakari*, after its discoverer. Altogether seventeen species were represented in this collection, from a locality of which little was previously known.—A communication was read from Mr. St. George Littledale on the wild camel of Lob Nor.

ENTOMOLOGICAL.—May 2.—Capt. H. J. Elwes, President, in the chair.—Mr. S. Stevens exhibited a specimen of *Argynnis apiaira* var. *charlotta*, taken by the late Rev. J. Watson in the New Forest in 1870.—Mr. J. A. Clark exhibited a curious variety of *Chelonia carya*, having an extraordinary wedge-shaped marking extending from the outer margin to the base of the left hind wing, and also, on the same wing, a small spot which was brown and white in colour, and had the appearance of having been taken from the fore wing and inserted in the hind wing. The specimen was said to have been taken at Abbots Wood, Sussex, in July, 1892.—Prof. E. B. Poulton exhibited living specimens of the larvæ of *Gastropacha quercifolia*, surrounded respectively during the early stages of growth by black twigs and lichen-coloured twigs, the food being the same in both cases. All the larvæ were shown upon a

white paper background, but examples of the surrounding twigs which produced the change of colour were shown beside each batch.—Mr. Merrick made some remarks on the subject.—Mr. E. Merrick communicated a paper 'On Pyralidina from the Malay Archipelago,' and Mr. C. J. Gahan one entitled 'A Supplemental List of the Longicorn Coleoptera obtained by Mr. J. J. Walker during the Voyage of H.M.S. Penguin.'—Prof. Poulton then took the chair, and a special general meeting was held for the purpose of obtaining the opinion of the Society as to the course recently taken by the Council in declining to interfere in private disputes between Fellows of the Society. The question having been put to the vote, a resolution supporting the Council was passed unanimously.

**PHILOLOGICAL.**—May 4.—*Anniversary Meeting.*—Prof. A. S. Napier, Ph.D., President, in the chair.—The Chairman read a preliminary paper on the nine or ten thousand Old English glosses which he has collected from some forty MSS. All but a fifteenth of these glosses are from the writings of Aldhelm, and show that two or three printed lists of glosses came from Aldhelm MSS. too. They contain old examples of many words, like "flegged," "flank," "hoop," "puck," &c., heretofore known only in Middle English. The gloss *hopu, ligustra*, is possibly connected with the *fenhopu* and *morphopu* of 'Beowulf,' the *merchopa* in the Isle of Thanet, and the *Hope* of place-names. The old scribes often wrote only the first or last half of a gloss for the whole of it. The word *lae*, medicine, in Bosworth-Toller's 'Lexicon,' merely stands for the fuller common word *lacnung*.—Prof. Skeat read a paper on the non-Chaucer fragment B of the 'Romaunt of the Rose.' Chaucer breaks off in the middle of a sentence at the end of l. 1705; then a diffuse Northern writer begins fragment B, and runs on to l. 5813, corresponding with l. 5170 of the French. Then a third writer starts a poem (from Jean de Meun) against the friars, and stops when he has finished it. The author of fragment B is very fond of tags, "withouten wene, faile, drede," &c., and of *do* as a mere expletive. He not only rhymes close and open *e* together, but couples *lere, manere, nere*, with *desire*, and *mere* with *bare, forfere*. He uses Northern forms, though not consistently, *criand, slepand, doand; thar, mar, hat, nat* (there, more, hot, wot); *brade*, broad; *fond*, found. He tries to use Chaucer's final *e*, but constantly fails, writing *dout* for *doute*, *hert* for *herte*. He uses some 300 words that Chaucer does not, many of which are Northern, like *grete* (weep), *dogged*, *gate* (singular). Yet many are not pure Northern. The writer was probably from Lancashire, Yorkshire, or Lincolnshire. He imitates and borrows from both Chaucer and Gower, and probably wrote about 1400 A.D.—The officers elected were: *President*, Dr. J. Peile; *Vice-Presidents*, Drs. Stokes, Morris, Sweet, Murray, Skeat, and Sayce, and Mr. H. Bradley; *Ordinary Members of Council*, Messrs. Beuzemakers, Brandreth, Chance, Elworthy, Ely, Fennell, Gollance, Heath, Henderson, Ker, Lacquerie, Martineau, Mayor, Napier, Postgate, Rieu, Ridgeway, Stevenson, Strahan, and Taylor; *Treasurer*, B. Dawson; *Hon. Sec.*, F. J. Furnivall.

**SOCIETY OF ARTS.**—May 7.—Mr. F. Cobb in the chair.—Mr. H. C. Jenkins delivered the second and concluding lecture of his course of Cantor Lectures 'On Typewriting Machines.' Specimens of the most important modern machines were exhibited and shown in action.

May 8.—Prof. W. C. Roberts-Austen in the chair.—A paper 'On Pewter' was read before the Section of Applied Art by Mr. S. Gardner. A collection of examples in pewter work from the South Kensington Museum and from private owners was exhibited in illustration of the paper.

May 9.—Sir F. Goldsmid in the chair.—A paper 'On Telegraphs and Trade Routes in Persia' was read by Col. Wells.—A discussion followed.

**ROYAL INSTITUTION.**—May 7.—Sir J. Crichton-Browne, Treas., and V.P., in the chair.—The following *Vice-Presidents* for the ensuing year were announced: Sir F. Abel, Sir D. Galton, W. Huggins, L. Mond, H. Müller, B. W. Smith, Sir J. Crichton-Browne (Treasurer), and Sir F. Bramwell (Hon. Secretary).—The following were elected Members: Mrs. A. J. Moseley, Miss E. W. Smith, Right Hon. the Earl of Carnarvon, Right Hon. G. Denman, Hon. Sir R. Samuel Wright, Messrs. A. H. Dawbarn, E. J. Duveen, R. E. Farrant, H. Grinling, B. Keightley, F. W. Passmore, H. Rofe, and E. Viles.

**ARISTOTELIAN.**—April 30.—Mr. S. H. Hodgson, President, in the chair.—Mr. R. J. Ryle read a paper 'On Epictetus.' Epictetus, the slave of one of Nero's freedmen, probably represents the best traditions of Stoicism, although he never professes to stand as the spokesman of a school. In his doc-

trine of reason he asserts the presence in man of a rational self-critical faculty which (1) distinguishes man from animals, (2) has a natural supremacy over all other human faculties, and (3) is essentially identical with the reason which is the divine moving principle of the universe. His doctrine of "life according to nature" is, in fact, a twofold principle, signifying in the first place conformity to that character or constitution which is specifically human, as explained in his account of the faculty of reason, and signifying in the second place conformity to nature in the sense of the reasonable or God-ordained order of nature. In the first of these senses the doctrine was taken up and systematically developed by Bishop Butler. The doctrine of human freedom held by Epictetus may be compared with that which is associated with Kant's doctrine of the practical reason. Although it is very crudely stated by Epictetus, it may fairly be considered to be that which has been expounded to English readers by the late Prof. Green. The teaching of Epictetus contains many unreconciled inconsistencies. The aim of his life was to do the work of a preacher rather than that of a systematic philosopher, and in the fulfilment of this object he has justly earned his reputation as one of the great moral teachers of antiquity.—The paper was followed by a discussion.

**BRITISH RECORD SOCIETY.**—May 3.—*Annual Meeting.*—The Marquess of Bute in the chair.—The report for 1893 set forth the work done, consisting of calendars of wills in the Prerogative Court of Canterbury, at Lichfield, for Gloucestershire, and for Berkshire, together with Inquisitions post mortem for London and for Gloucestershire.—The election of officers for the year took place; the Marquess of Bute was chosen *President*, while several new *Vice-Presidents* were also elected, namely, the Earl of Rosebery, Lord Coleridge, and Lord Amherst of Hackney. The Council and other officers were also re-elected.

#### MEETINGS FOR THE ENSUING WEEK.

- Tues. Royal Institution, 3.—Rabies, their Nature, Origin, and Metamorphoses, Prof. J. W. Judd.  
Wed. Microscopical, 8.  
— Meteorological, 8.—Relative Frequency of different Velocities of Wind, Mr. W. Ellis; 'Audibility of "Big Ben" at West Norwood under certain Meteorological Conditions,' Mr. W. Marriott; 'Earth Temperature at Cronkbourne, Isle of Man, 1880-1889,' Mr. A. W. Moore.  
— British Archaeological Association, 8.—'The Vitified Forts of the North of Scotland,' Miss H. J. M. Russell.  
Thurs. Royal Institution, 3.—'The Solid and Liquid States of Matter,' Prof. Dewar.  
— Chemical, 8.—Influence of Moisture on Chemical Change, Mr. H. R. Baker; 'Volatile Compounds of Lead Sulphide,' Mr. J. B. Hannay; 'A Specimen of Early Scottish Iron,' Margaret D. Douglas; 'Mineral Waters of Cheltenham,' Prof. Thorpe.  
— Society for the Encouragement of the Fine Arts.—Conversations.  
Fri. United Service Institution, 2.—'Signalling: Present Defects and Suggested Improvements,' Major A. S. Harrison.  
— Royal Institution, 9.—'The Splash of a Drop and Allied Phenomena,' Prof. A. M. Worthington.  
Sat. Royal Institution, 3.—'Colour Vision,' Capt. Abney. (Tyndall Lecture.)

#### Science Gossip.

M. SCHULHOF has computed elliptic elements of the orbit of Denning's comet (a, 1894), and finds that its period is probably about 6½ years in length, and that the perihelion passage took place on February 9th. The comet is now exceedingly faint.

GALE's comet (b, 1894) is still nearly three times as bright as at the time of discovery; but by the end of the month the brightness will have diminished to the half of what it was then. It is now in the north-western part of the constellation Leo, and will pass into Ursa Major in the course of the month.

THE REV. O. J. Vignoles has presented to the British Museum twenty-eight autograph diaries of the late Mr. Charles B. Vignoles, F.R.S., the well-known engineer. They contain minute details of his early work on the first English, Irish, and foreign railways, and much information about his negotiations with the Emperor Nicholas concerning bridge-building in Russia.

#### FINE ARTS

*Inigo Jones and Wren; or, the Rise and Decline of Modern Architecture in England.* By W. J. Loftie. (Rivington, Percival & Co.)

MR. LOFTIE has collected a number of good photographs, as well as some engravings of buildings taken from 'Vitruvius Britannicus'

and other published works, and has had them well reproduced, and so he has made his book worth having as a picture book. It would have had more value as a history of our later English architecture if the writer had been less rash in assuming his facts, and more careful to state them accurately, and as a contribution to modern architectural literature if he had shown more familiarity with the subject upon which he undertakes to instruct his readers.

The first title is ornamental. There is, indeed, a chapter about Inigo Jones and two about Wren; but these together take up only about a third of the book. The second title, when we have learnt to understand Mr. Loftie's peculiar language, better describes the writer's object, which is to give an account of architecture in England from the time when it fell under the influence of the Italian Renaissance to the rise of the Gothic movement.

Mr. Loftie hates the Gothic movement with a sort of personal hatred, but he sees in it nothing more than a fashion for the imitation of mediæval forms. That such a fashion was created by the writings of Sir Walter Scott and others of the romantic school in the early part of this century is quite true, and to it we owe such works as Wyattville's at Windsor Castle, which, strange to say, Mr. Loftie admires. But the real Gothic movement, which was based upon reason and not upon fashion, and which laid down definite principles for architectural design, is of later date, and came of the teaching of Augustus Welby Pugin. Its connexion with mediævalism was accidental, and the teaching will survive that connexion, indeed it is scarcely too much to say that it has already done so. It has changed architecture from a purely academic study into a living art, and whatever future there may be for it, the beginning is in the Gothic revival.

All this, unfortunately, is to Mr. Loftie as the French of Paris was to the lady prioress. He can chatter about buildings, and sometimes says a true thing about one, but his criticism has little to stand upon, and in his perpetual talk of proportion he does but repeat the watchword of the *dilettanti* of the eighteenth century, whose pedantry quenched the last spark of life in the old tradition. Proportion is a necessary element in good design; but the selection of it as the one quality in a work to be praised very often means either that the subject has not any other worth speaking of, or that the critic cannot understand it. Mr. Loftie's ideas of proportion are rather odd, or else he is very reckless in naming his examples. On p. 96 he says truly, "There is excellent proportion displayed in some Perpendicular churches"; but he adds, "as, for example, Wakefield, Newark, and Coventry." Now, the church of Wakefield took its form by degrees from the twelfth century to the sixteenth, and whatever merits it may have, certainly proportion is not one of them; that of Newark—which, by-the-by, owes its form to the fourteenth century and not to "Perpendicular" times—inherits from an earlier building a nave much too narrow for the aisles; and the great church at Coventry, which no doubt once, in its well-furnished state, was most picturesque, is



now, in its unscreened, over-pewed, and "thoroughly restored" condition, a huge, sprawling, distorted building, without anything that can possibly be called proportion about it.

We have already referred to Mr. Loftie's use of words as being sometimes peculiar to himself. All work showing Italian influence is Palladian with him, and St. Paul's Cathedral is Romanesque. Our only objection to this is that the words happen to have been appropriated for other meanings, and therefore their use thus is likely to puzzle the unwary.

Mr. Loftie is sometimes amusing. We take leave of him with a quotation:—

"Let us suppose, for an instant, that Robert Poore, and William the Englishman, and Sir Reginald Bray could have had cast-iron girders, to what a noble use they would have put them. Their edifices would have rivalled the pyramids."

*Pictures from Punch.* Vol. I. (Bradbury, Agnew & Co.)—Although the selection of examples for this reissue has been made with less felicity than in former series, it is pleasant to meet again many old friends. The cuts have been reprinted with success greater than might be expected, yet some have suffered a good deal. A well-arranged table of contents refers to the original publication of all the satires, and gives their dates from 1842 onwards. Something like a memoir of Mr. Punch would be a welcome addition to the series of which this is the first instalment.

#### THE NEW GALLERY. (First Notice.)

ALTHOUGH this gallery contains more than four hundred examples of very various degrees of merit, and representing very different kinds of art, it contains nothing of extreme interest, freshness, or importance. To the exhibition of last year the present one is distinctly inferior, but it is by no means so much below the mark as that of 1892, which was so egregiously bad that it seemed to portend the extinction of the New Gallery. As it is, the works of six painters and two sculptors stand this year conspicuous above the level of the rest of the collection. The most satisfactory of these, to our thinking, is Mr. Poynter's half-length, life-size figure of *Barine* (No. 102), which refers to Horace's Ode, the eighth of the second book. Mr. Poynter has depicted Barine slowly tearing, with a contumelious sort of coquetry which is as cruel as it is triumphant, a billet praising her beauty which some hapless swain has been weak enough to put into her hands:—

Sed tu simul oblasti  
Perfidum votis caput, enitescis  
Pulchrior multo juvenumque prodis  
Publica cura.

A large wreath of dark crimson roses, resting upon her dark brown hair, harmonizes charmingly with the deep-toned, rich, and ripe flesh tints of the sumptuous brunette, who has known so well how to dress that she has chosen for her *palla* a pure deep red silk shot with gold. From the hand which holds the billet hangs a carcanet in gold shaped like a snake—a piece of satire on the part of the hapless lover who made the gift and sent the billet. Technically speaking, the drawing and fine researchful modelling of Barine's face and hands, to which their delightful lifelike morbidity is due, are as precious as the design itself. In No. 62, *Near the Lake of Geneva*, Mr. Poynter figures as the painter of a solid and harmonious study of old houses.

*The Benediction* (163) is one more proof that Mr. Alma Tadema bestows as much pains on his smallest panel as he does on his most ambitious works. Within a frame which can be measured by inches he has placed matter and charms

enough to furnish forth a dozen large canvases such as enumber the Academy even more than the New Gallery. Truth to say, comparing Tadema with Tadema, we do not care much for 'The Benediction'; but on the other hand, comparing it with the "acres of canvas paved with paint," we begin to wonder how their authors can have persuaded themselves to spread their incompetence upon such vast spaces, while a real master finds it easy to concentrate his marvellous skill and his indomitable industry on so small a work as this, which depicts two newly wedded lovers descending the brazen steps of a temple, strewn with splendid roses. The fair bride, crowned with jasmine and robed in white, presses to her bosom a richly chased casket of silver containing precious gifts, and her groom half furtively kisses the rosy taper finger of her left hand. Behind them, standing on the top of the steps near the altar and smoking tripod, the priestess of the temple, lifting high above her head the flaming bridal torches, bestows the benediction which supplies a title to the picture. Besides the bridegroom's handsome face, which is a gem in all respects (the face of the bride being much less handsome, though exquisitely touched, modelled, and finished), we admire the painting of the bride's white costume and the sculptured surface of the silver casket, a marvel of precision and brilliant fidelity.

The admirers of Sir E. Burne-Jones will be charmed by his highly characteristic *Vespertina Quies* (136), which may be taken as sort of pendant to his 'Flamma Vestalis.' As in the latter, he has depicted a damsel dressed in the deepest, richest blue—a colour which is in accordance with the subject of the picture and its associations. She is standing in what appears to be the wooden balcony or gallery of a convent, while, behind her, the empty courtyard of a convent, its narrow doors and small windows, are visible in the soft, warm, almost shadowless evening light which pervades the quadrangle. The sweetness of the woman's features and their serene and restful purity indicate that inner peace which belongs to a pure soul in harmony with itself. Despite its beautiful sentiment and extremely original coloration, the *Portrait of Miss Amy Gaskell* (155) seems to require another name to be in accord with its pathetic motives and thoroughly unrealistic character and style. It may be there is no Miss Amy Gaskell, or that such a person's name has been borrowed for what might well be called a 'Nocturne without Stars.' The face is beautiful and extremely sorrowful. The carnations have the warm pallor of ivory that has been kept from the light; the dress is a deep black, and grey lights and warmer tones have imparted to it that broken character which belongs to whatever artists are wont to call "colour," and without which there is no real colour in the technical sense of the term. *Love among the Ruins* (106) is a replica in oil of the destroyed picture in water colours, which was reckoned one of the most admirable, if not the very best, of the painter's masterpieces. It is quite as successful a replica as we could dare to hope for. The background and draperies leave nothing to be desired, but the faces of the lovers are neither so subtly expressive as the originals, nor are they so beautiful. *Danaë* (164) is a small sketch or study for a picture of that unlucky virgin watching the erection of her brazen tower. It is quite different from a picture of the same subject and name, much larger and upright, which Sir E. Burne-Jones has previously exhibited.

Mr. Watts was not well advised in sending *A Greek Idyll* (76) in its present unfinished state. On the other hand, his *Portrait of George Meredith, Esq.* (111), though not one of his best pictures, is a welcome addition to this exhibition, as well as to the Holland House Gallery, that permanent record of the greatest English-

men of our time which, at some, let us hope, very distant period, is to become national property. Although somewhat older-looking than the subject is as yet, this portrait of the author of 'The Shaving of Shagpat' and 'Richard Feverel' excels, as all Mr. Watts's portraits (except that of Dante G. Rossetti) excel, in its rendering of character and expression. Technically speaking, it combines (with art which in itself amounts to genius) the reddish flesh tints with a redder background, a light grey coat, and the lighter grey hair. *Atadine* (114), abandoned and lamenting, by the same painter, is a much smaller version of an older picture of the subject.

The fiery ardour of Mr. Herkomer when intense crimsons and resplendent yellows come to his hands affords instructive contrast with the sober tones and sedate harmonies of Mr. Watts's portrait. The younger Academician seldom stays his hand or moderates his zeal. Nor does he temporize with regard to the attitudes, colours, and tone-schemes of pictures that are always vigorous, if not always admirable, as is abundantly obvious when No. 189, *Portrait of Lady Ridley*, by Mr. Herkomer, comes into view. Its crimson damask and cream white heavily embroidered with gold provoke surprise, which is not, at first, quite delightful. In the same place hung last year one of the most daring and successful of Mr. Sargent's portraits, and to it, doubtless, we owe the ultra-magnificence of Lady Ridley's portrait, which startles artistic eyes that desire repose and take pleasure in Mr. Watts's more cautious art. The glories of the lady's crimson curtain vie with the opulent splendours of her gown of gold upon white, to cope with which her carnations have been painted up to the highest keys the colour box affords, so that the whole is intensely vivid, while the lighting of the picture does not fail in strength. Gorgeous as the whole is, no one will venture to say that it is inharmonious or out of keeping, whatever he may think of the room where it must needs hang, which to support so much barbaric magnificence must be gorgeous indeed. Hoping Mr. Sargent may not attempt to outdo Lady Ridley's portrait, let us say that in this odd competition the prize for refinement, taste, and courage lies with him, while much might be said in praise of Mr. Herkomer, who has done so much with the coarser materials (which, by the way, he need not have chosen), crimson, gold, and white.—Just below Lady Ridley's portrait the visitor will find two exceedingly pretty *genre* pictures, charming interiors, by Miss M. L. Gow, which are lovely exercises in pure pearly whites and their harmonies and contrasts of gold, red, and black. The first of them is No. 185, *A Secret*, a young mother at play with a pretty child; the second, and even prettier and finer piece, is *Dreams of the Future* (196), a young matron looking at an infant and brooding about its future. In No. 196 the dresses of various whites, the red couch, and a black and gold Chinese cupboard behind the group constitute a gem of painting for which Miss Gow deserves the warmest thanks. The representation of daylight in both pictures is strikingly pure, delicate, and true.

Mr. Spencer Stanhope's picture of *The Annunciation* (1) may very justly be called a modern Botticelli. In the style of this master Mr. Stanhope has depicted Gabriel holding the lily of his function, and addressing the Virgin, who is kneeling with hands placed crosswise on her breast. Her pure and sweet face makes this excellent picture acceptable.—Mr. A. F. Hughes has produced an original version of the *Girlhood of Perdita* (2). He has placed her in front of a sandy landscape thickly overgrown with sea-holly and other wild flowers, and not "most goddess-like pranked up," but simply clad in a goat's skin and naked else, while the wind bends the flowers she is kneeling to gather,

and blows her brown tresses before her face; her old father the shepherd trudges in the mid-distance near some trees which impart freshness to a sunlit landscape capably painted, and full of light and warmth. The girl's naked figure is excellent, but we confess to thinking its assignment to Florizel's fair mistress must be due to an afterthought.—Of Mr. Hallé's four contributions the first is *A Game of Cards* (17), two pretty figures of girls in white of that ivory-like hue the painter so often adopts. As in his other pictures, the painting is rather thin, and, though not weak, the result seems to lack solidity as well as variety of touch. His *Orpheus and Eurydice* (94) contrasts unfortunately with No. 17, because it illustrates all the shortcomings of his technique and yet possesses none of his graceful sentiment. On the other hand, the *Portrait of Mrs. C. Crutchley* (97) is really pleasing, although the attenuated, ivory-like flesh and pale carnations betray some lack of substantiality in the painting, which firmer and more studious modelling might redeem. The expression of the face is natural and sweet, and the whole is, despite its tenuity, luminous. If it had more substantiality, the elegant, graceful, and pleasing picture called *Honey-suckle* (119) would be more highly appreciated. It represents Mr. Hallé's favourite model and accustomed type of beauty, of whom we may be forgiven for saying we have had almost enough.

The *Hermia and Helena* (19) of 'A Midsummer Night's Dream' sit like "two artificial gods" in Mr. C. M. Gere's picture of two pretty children, who look more like boys than girls. Their dresses are blue and green, and the marble bench upon which they sit is inlaid with similar colours in mosaic. We like the good, sound drawing, firm modelling, bright and pure illumination, and rich colour of this highly promising example, where nothing is needed but a little softening and fusion of the tints.—Mr. W. Crane is not quite at his best in the beautiful group of *Swan-Maidens* (33) near a pool, where they have been bathing. They are really models with wings and otherwise clad, or half clad, in swans' plumage. The carnations, which, of course, constitute the chief charm of nudités such as these, are refined, although unfortunately, being all of the same tints and tones, they must have been painted from one person. We cannot admire the queer drawing of some of the limbs, nor refuse to see how disproportionate are several of the heads, torsos, and arms. In the Balcony of this exhibition (which the visitor will avoid if he does not wish to see some dreadful pictures) may be seen Mr. Crane's group of long and elegant nudités floating *In the Clouds* (255), while their pale golden flesh tints harmonize pleasantly with the cerulean atmosphere about them and the clouds which seem to sustain them in the air. It is a lovely decorative study, and deserves a better place. This cannot be said of the very inchoate *Lilies* (296), in the same balcony.—Compared with the good taste, homogeneous colour, and golden tones of Mr. Crane's decorations, the crude and tawdry inspiration and inharmonious methods of Mr. H. Schmalz, manifested in his *A Gift for the Gods* (47), a sort of overblown Hebe of the music-halls carrying fruit in a salver, are truly regrettable. Apart from the florid character of the design and colour, the painting of the face is of a lower type than befits the New Gallery, while the textures and colour of the features are like wax.—Mr. E. H. Fahey's pretty, but rather hard group of a girl with dogs, called *The Favourite* (84), is most acceptable and sincere, besides being amusingly animated.—No piece of pure genre painting in this gallery excels the picture (No. 160) of a young mother in a rapture of maternal bliss embracing her infant, with which Mrs. Alma Tadema has illustrated some charming verses by Miss L. Alma-

Tadema printed in the Catalogue. The lady's face is expressive, but were it a little more beautiful the picture would be still more charming. The matron's silvery-white robe, the linen of the couch, the wealth of tones in the furniture of the room, and its ancient oaken panelling indicate the artist's honourable care to paint exhaustively.

Mr. J. W. Waterhouse's *Ophelia* (173) is not consonant with our ideas of the subject, because the damsel he has painted does not in the least suggest the fair and love-distraught maiden of high degree Hamlet desired for his bride. Little of Ophelia's madness and distress, and not much of her pain or sorrow, are visible in the damsel seated close to the branch of a tree which overhangs the bank of that weed-strewn, sun-flecked pool the accomplished Academician has depicted with so much spirit and force. To tell the truth, this picture is a fine piece of colour, bold, harmonious, and complete, and we should like it better with a more suitable title, but it is less admirable than the 'Lady of Shalott' we admired at the Academy last week.—In *The Mermaids' Rock* (199) Mr. E. M. Hale has worked up a marine melodrama, striking enough to increase his reputation even more effectually than his taking picture of sea rovers carrying off women, which was here last year, and to which the present picture may be called a sequel. In this work a crew of sea rovers are being lured to destruction by sirens. Effectively though the tale is told, sparkling as well as broad though its colouring and lighting are, the sea-maidens are more like little girls than sirens, and despite its extreme cleverness the whole design is theatrical. However, the movement of the bark rushing on towards the fatal rock is portrayed with singular spirit. *Strangers on a Strange Shore* (241), by the same artist, ought not to be overlooked; it is a sparkling and vivacious melodrama in paint, and we are bound to be pleased with anything that is fresh, vivid, and vivacious.

Mr. G. Hitchcock's *Mother and Child* (227) is much better than his self-contradictory and half-finished contribution to the Academy. It is, in fact, a charming piece of pearly colour and soft light. Unfortunately, the matron's figure is not well drawn, and her quaint features are clumsy, if not ill favoured.—In Mr. G. H. Boughton's robust and well-developed *Evangeline* (238), carrying a flagon of home-brewed ale to the reapers at noontide (for which act the painter has the authority of Prof. Longfellow), there is nothing that we have not found in many of Mr. Boughton's pictures. As a piece of colour *per se*, and without regard to the lighting and aerial effect of the whole, especially as to the background, it is by no means without charms of a sort which ought to be, and are, welcome, although the surface of the picture is distressingly harsh and dry, not to say crude, and the face—where the eyes have no speculation, and lips no vivacity—is like a mask, while the carnations, which ought to be clear and anything rather than so opaque as Mr. Boughton has made them, are rather flat and monotonous. The best part is *Evangeline's* pale blue bodice, which is so very rich and harmonious that it could not be better.

Among the best and most original of the portraits, besides those already mentioned, are the miniature whole-lengths Mr. P. Burne-Jones has sent, of which the first is not the least pleasing, *Phyllis, Daughter of S. Buxton, Esq.* (3), a child dressed in white and seated on a blue sofa. The design may be slightly stiff, the surface lacks a little smoothness, and the lighting is not so clear as it might be. On the other hand, the *naïveté* and grace of the figure, and the suggestions of good colour of which the work is full, are decidedly to be praised. Better still is the capital group of *Hugh and Robert, Sons of F. Buxton, Esq.* (21), young boys in white cricketing flannels. Sincere

as well as harmonious as this and its companion portraits are, they would gain much from increased depths of tone and colour. Two similar groups by the same artist demand similar criticism. Still warmer praise is due to the *Portrait of Mrs. S. Ralli* (169), wearing a pale blush-coloured satin dress, and placed against an ashy-grey background. This is a highly luminous and artistic picture. The same artist's *Sunset* (289) possesses force, colour, and pathos equal to any of his landscapes.—The Hon. Mrs. Grosvenor's *Miss L. Stillman* (10) is excellent and expressive, while its rich blue and black are good in colouring. Few portraits by ladies are so solid and sober.—Not less excellent is Mrs. M. R. Corbet's *Alfred Austin, Esq.* (16), a fine piece, capably painted and a good likeness.—*Miss D. and Miss K. Hawkshaw* (37) of the Hon. J. Collier have pretty faces prettily painted, but they are rather lifeless and their poses are stiff; the arms are very badly drawn. Still, the face in profile could not be more cleverly sketched. *Mrs. L. Sandwith* (73), by the same, suggests the surface, colour, and texture of wax rather than of flesh. However, the face is animated, and the whole is effective if not sound.

—Mrs. Swynnerton, who has had, to say the least of it, the courage of her art and with great vigour and skill painted nudités the most nude, has done herself injustice by sending for exhibition a portrait of a child so clumsily depicted, ill drawn, and crude as *Lorna, Daughter of H. Martin, Esq.* (29), which is quaint to grotesqueness and anything but beautiful. The hands are not only much too big, but redder than healthy nature could produce, while the child does not stand on her feet.—Mr. W. Llewellyn's *Lady in a Grey Satin Gown* (49) is so good that it resembles one of Mr. Shannon's best works. Good as it is in style and taste, the painting of the gown is the best part.—In its low tones and tints Mr. H. H. Brown's *Miss V. Kennedy-Erskine* (79) is enjoyable and harmonious; nevertheless it must not be forgotten that to paint thus is to evade half the difficulties which attend the achievement of colour in the artistic sense of that word.—Mr. E. A. Ward's *Mr. Odell* (83), in a well-known character, is a Hals-like portrait of great vigour and spirit, and in its handling so firm and free as to be one of the best here. *Mrs. A. and Daughter* (211), by the same painter, a life-size, whole-length group standing among trees, is a trifle flat, thin in parts, and, as a whole, unsubstantial; still, it is redeemed by the fresh charm of the girl's face and figure as well as by the colour of her dress, which is exquisite in its way. On the other hand, the face of the lady is almost a failure, and her black gown has only so much of substance and colour as enables it to do pictorial duty towards the costume of the child. The *Earl of Rosebery* (284) hardly does justice to that statesman's courage and intelligence.

The harsh mask-like face of *Miss H. M. Jones* (105) and the crude green of her velvet gown are disagreeable in Mr. J. J. Shannon's portrait of her; but this brilliant artist does justice to his handsome and ladylike sitter in *The Countess Bathurst* (108), a life-size, whole-length figure of the lady in white, seated before a background of tapestry, which is mostly dark citron and dull blue. It is a portrait fit to rank with the masterpieces of the English school, and far better than its antithesis, No. 105, or that of *Mrs. Charlesworth* (207), a life-size, whole-length figure in pure chalk-white, which is thin and unsubstantial, and not so well drawn as it should be.—Mr. W. B. Richmond's *Mrs. R. H. Benson* (116), a half-length, nearly life-size picture of a young lady in a cloak, is graceful, natural, and sincere.—The Earl of Carlisle sends *A Portrait* (120) of a girl in green on a blue ground, which is vivacious and truthful. It is pretty in the best sense of that phrase, and is a sound, accomplished piece of painting.

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MINOR EXHIBITIONS.

At the French Gallery, which has opened its forty-first annual summer exhibition, the lover of Turner will find in the place of honour a landscape no less admirable and renowned than *The Meeting of the Waters* (No. 26). It represents the junction of the Medway and Thames from the Nore Buoy; in the distance are Sheerness, Sheppey, and the Bligh Sand. Painted in 1815, and shown at Somerset House in the same year under its original and better-known title of 'The Bligh Sand, near Sheerness, Fishing Boats Trawling,' No. 6, it passed into the collection of Mr. T. N. Hughes, of Winchester, and thence to the gallery of Mr. Gillott and subsequently that of R. Hemming; it was No. 288 at Manchester in 1857, and at Leeds in 1868. It was Mr. Gillott who changed the name to the present one. This fine picture exhibits the master's vigour and learning, and his skill in composition, especially in the massive disposition of many active elements, such as ships and smaller craft borne along by the wind, furious currents of water, and gigantic clouds rushing before a strong breeze; and it is, besides, a masterpiece of chiaroscuro. We would rather have seen it without the adventitious aid of new varnish—which suggests, if it does not indicate, repairs—fine plate glass, and a gorgeous gilt frame. It is said that Mr. Agnew gave 4,350 guineas for this picture at the Gillott Sale, April, 1872, when everybody was more or less wild with excitement, and that Turner himself received 1,200 guineas for it. In the same gallery the lover of French landscape-painting of the so-called Barbizon School will find charming, though small examples of Corot, *Ville d'Avray* (1), *Twilight* (7), and *Near Ville d'Avray* (10); a Daubigny, *Banks of the Oise* (2), almost as pearly as a Corot, and giving the river in a vista of fine colour and tone; M. C. Jacque's luminous, full-toned, and powerful *Outskirts of Fontainebleau Forest* (3), a capital illustration of style, though rather too heavy in its colour, and his *Guardian of the Flock* (6), which is rather black in the shadows; two Troyons: *Autumn Tints* (5), a charming sketch of spindling autumnal trees seen in glowing air, and *La Mare* (9); Millet's *Retreat from the Storm*, (14), a woman dragging her child in the teeth of a gale; and the artistic *Bridge of St. Privat*, by M. H. Harpignies, which is one of the most covetable landscapes in the room. Dupré's *On the Oise* (8) and Cabat's *On the Seine* (14) are also excellent, though not exceptionally so. Near these hang an old master-like Bonington, called the *Bed-room of Henri IV.* (21), and a representative specimen of Barker of Bath, named *A Woodland Scene* (23), which proves the artist to have been one of the ablest of his class and time. Sir J. Reynolds's *Robinetta* (25) is a much faded and deteriorated version of the engraved picture; *Disconsolate* (28) is by Hoppner; *Rest by the Way* (29) bears Gainsborough's name on fair grounds; we like Stark's *In Windsor Forest* (32); while Raeburn's *Lady Raeburn and Children* (38) is respectable, and very like an inferior Romney. The gallery contains, besides the above, works by Calcott, G. Morland, M. Laye, Prof. C. Heffner, Diaz de la Pena, A. G. Decamps, and E. Isabey.

In the Fine-Art Society's Gallery the visitor will be charmed by "A Collection of Pictures and Drawings of Military England of To-day," the works of Mr. T. Prinsep Beadle, whose zest for brilliant lighting and sparkling colours is happily supported by his exceptionally crisp, firm, and deft touch, and, above all, by his energetic sympathy with the duties, doings, costumes, and arms of soldiers. Mr. Beadle is a capital draughtsman of the sort most capable of delineating affairs military with spirit, knowledge, and the care that conceals itself. Among forty-five examples we commend specially *Waiting their Turn* (4), bombardiers of the Royal

Horse Artillery; *An Advanced Patrol* (7), a group of horsemen, which reminds us of a Protasis, so firm and full of character is it; *The Recruit* (14), where a needy "tradesman" attends a recruiting officer; *The Watering Order* (15), a double rank of splendid black horses in a barrack yard; *The Scout* (24); *Her Majesty's 1st Life Guards* (27) in their state attire, following the kettledrums and mounted officers; *The Queen's Guard* (34); and *Machine Gun to the Rescue* (42).

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 5th inst. the following, from the collections of the late Mr. J. Graham and Mr. D. Dunbar. Drawings: D. Cox, A River Scene, with boys fishing, and cows, 215*l.* Sir J. Gilbert, *Fairy Tales* (three in one frame), 110*l.*; Illustrations to Shakespeare (three in one frame), 52*l.* J. Holland, A View in Venice, with gondola, and Venice, the companion, 99*l.* W. Holman Hunt, Jerusalem, moonlight, 73*l.* D. Roberts, A Market-Place in Spain, 69*l.* P. De Wint, View of Lincoln, 530*l.*; Neath Abbey, 68*l.* Pictures: J. Constable, The Dell, Helmingham Park, 241*l.* Sir E. Burne-Jones, Music, 598*l.*; The Building of the Brazen Tower, 362*l.* P. F. Poole, Midsummer Night's Dream, 110*l.* D. G. Rossetti, The Loving Cup, 451*l.* G. F. Watts, Love repelling Death, 299*l.*; Venus, 231*l.* G. Harlowe, Mother and Children, 194*l.* W. Linnell, Harvest, 110*l.* R. Ansdell, The Spanish Shepherd, Seville, 157*l.* T. Creswick, Autumn Morning, where brook and river meet, 262*l.* E. W. Cooke, A Dutch Galliot, running into the port of Aberdeen during a heavy gale, 183*l.* F. Goodall, Early Morning in the Wilderness of Shur, 315*l.* J. C. Hook, "Compass'd by the Involute Sea," 215*l.* F. R. Lee and T. S. Cooper, A Park Scene and Cattle, 107*l.* D. Roberts, Interior of St. Anne's Church, Bruges, 267*l.*; Ruins of the Temple of the Sun at Baalbec, 320*l.* C. Stanfield, Capture of Smuggled Goods on the Old Antrim Road, dirty weather, 291*l.* Sculpture: J. Gibson, The Tinted Venus, on marble plinth, 84*l.*

The same auctioneers sold on the 9th inst. the following, from the collection of Mr. R. H. France. Engravings: Master Lambton, after Sir T. Lawrence, by S. Cousins, 42*l.* J. M. W. Turner, Liber Studiorum, frontispiece and seventy plates, 152*l.* Drawings: C. Biseo, Interior of a Turkish Café, 94*l.* D. Cox, The Pass of Killiecrankie, 52*l.* B. Foster, Flying the Kite, 71*l.* Sir J. Gilbert, Jack Cade with his Mob, 65*l.*; Scene in a Wood, brigands dividing spoil, 63*l.* A. C. Gow, Lord Foppington's Levee, 86*l.* Carl Haag, "La illa ha il Alla," 231*l.* L. Haghe, Interior of St. Peter's, Rome, 77*l.* H. G. Hine, Wilmington Holt, Sussex, 173*l.* H. Holiday, "Queen and Huntress Chaste and Fair, Goddess excellently Bright," 63*l.* G. J. Pinwell, Strolling Players, 105*l.* S. Prout, The Fish Market, Rome, 86*l.* D. Roberts, The Church of St. Pierre, Caen, 64*l.* F. Walker, The Rescue, escape from the slaver, 241*l.* P. De Wint, Near Lincoln, a river scene, with cornfield and cows, 92*l.* Pictures: E. Frère, Interior of a Cottage, with a mother and children, 105*l.* W. Muller, Chess Players, 141*l.* Greuze, The Pet Lamb, 168*l.*

Messrs. Sotheby, Wilkinson & Hodge sold the following coins last week in the collection of Mr. W. Whitaker: Henry VIII. Sovereign of the second coinage, 10*l.* 15*s.* George Noble, 11*l.* 15*s.* Edward VI. Sovereign, second coinage of the Southwark Mint, 12*l.* 5*s.* Elizabeth Noble, 16*l.* Porteuilis set, Crown, Half-Crown, Shilling, and Sixpence, 18*l.* 2*s.* 6*d.* James I. Noble, mint-mark coronet on both sides, 13*l.* 10*s.* Spur Ryal, m.m. spur rowel, 13*l.* 10*s.* Charles I. Oxford Mint Three-Pound Piece, 1644, 16*l.* 10*s.* Silver Pound Piece, 1642, 13*l.* Pound Piece "of fine work," 1643, 11*l.* 5*s.* Shrewsbury Mint Pound Piece, 1642,

27*l.* Siege Piece, Colchester, Two Shillings, 15*l.* 10*s.* Rebel Half-Crown, 14*l.* 10*s.* Cromwell Pattern Sixpence, 1658, 10*l.* 15*s.* Charles II. Ten-Shilling Piece, by Simon, 11*l.* Anne Proof of Farthing, 1714, in gold, 10*l.* 5*s.* George III. Pattern Two-Pound Piece, 1820, by Pistrucci, 12*l.* George IV. Pattern Crown by Mills, 1820, 13*l.* 10*s.*

Fine-Art Society.

THE diptych by Fra Angelico, 'The Annunciation,' which was Sir F. Burton's last purchase, has been hung in Room IV. of the National Gallery and numbered 1406. The joining of the two panels is only perceptible upon a close examination. We described this work at length some weeks ago. In Room XXI., and numbered 1408, is now hanging the 'Portrait of a Boy,' by John Opie (1761-1807), which has been presented to the nation by Mr. Edward Opie. It is an expressive head of a sorrowful aspect, with lank fair hair hanging about the forehead, and he wears a large frilled cambric collar.

MESSRS. AGNEW will publish the portrait of the Princess of Wales by Mr. Luke Fildes, which we mentioned last week in our notice of the exhibition of the Royal Academy. The reproduction of the picture has been entrusted, with the artist's approval, to M. Laguillermie, the well-known etcher. The size of the etching will be 21 in. by 16 in. A limited number of artist's proofs will, it is hoped, be ready before Christmas.

THE directors of the Grafton Galleries have, following the example of the Salons in Paris, decided to open their summer exhibition, entitled 'Fair Women,' without a private view. Instead, they intend to have an "opening day," when the price of admission will be half-a-crown. This will be Friday, May 18th.

At the Goupil Gallery, 5, Regent Street, Pall Mall, a collection of water-colour drawings by Mr. Hamilton Aidé has been formed, of which the private view occurs to-day (Saturday). Similar appointments have been made with regard to Count Angelo Giallina's drawings of "Summer in the Mediterranean" and Mr. R. P. Staples's 'House of Commons, Feb. 13th, 1893,' which are at Messrs. Graves's, Pall Mall.

AN important collection of Greek coins, that of Mr. R. Carfrae, of Edinburgh, is to be dispersed at auction by Messrs. Sotheby, Wilkinson & Hodge before the end of the month. A catalogue adorned with collotype plates has been issued.

WE have to record the death at Havre of M. E. Renouf, the distinguished landscape painter. He obtained a Second-Class Medal in 1880, a Gold Medal and the red ribbon of the Legion of Honour at the Exhibition of 1889. He has in this year's Salon 'Un Orage en Mer' and the portrait of a Jesuit.

THE decease of Herr Ernest Slingineyer, the well-known Belgian painter, is announced as having occurred last week at Brussels, where he had lived during many years. He was born in 1823 at Loochristy, became a pupil of Baron Wappers in the Academy at Antwerp, and won a considerable reputation by exhibiting in 1842 'Le Vengeur,' a picture of that apocryphal incident in which Frenchmen still believe. The picture, after having been exhibited at the Salon of 1843 and later at the Hague, is now in the gallery at Cologne. Among his more important works are 'The Death of Classics,' which was bought by the King of Holland; 'The Death of Jacobsen,' which the King of the Belgians bought; and 'Camoens,' which the King of Portugal purchased. Many battle pieces of his are in the Palais des Académies at Brussels. He exhibited at various times 'An Episode in the Massacre of St. Bartholomew,' and 'Vesalius following the Army of

Charles V., which is now at Brussels, and by many considered his best work; this, with Slingineyer's more popular and more than once engraved 'A Martyr in the Reign of Diocletian,' was in the International Exhibition, 1882. The deceased was one of the very few artists who have ever taken an active interest in politics; he was one of the representatives of the capital in the Belgian Parliament, and an energetic Conservative of great influence. We are informed that there is no truth in the legend that his failure to get re-elected in 1892 hastened the death of this eminent artist.

A LONG gallery intended for the exhibition of prints and drawings, and thus far analogous to that annexed to the Print Room which forms part of the White Building in the British Museum, is being prepared in the basement of the Louvre, under the Long Gallery, and parallel to the Seine. It is 150 metres in length, and therefore a much more important gallery than that at present attached to the Chalcographie of the Louvre.

"AN ARTIST" writes:—

"All interested in the study of Greek art will endorse your remarks on the unfortunate relegation of the casts of Greek sculpture at South Kensington to a dark corridor. Sculpture, of course, should always be exhibited under a top light. It was thus shown in the large hall. At the same time, the statues were so crowded that none could be properly seen. This fact militates against their being replaced, but cannot the opportunity be seized of at last establishing a Museum of Casts worthy of the nation? It should be in a separate building. The mixing together in the same gallery of original sculpture and casts, as at the British Museum, simply vulgarizes the whole collection. The Museum of Casts need not be either at Bloomsbury or South Kensington. Why not give it to East or South London? It is useless crying over spilt milk, and Mr. Perry may well resign himself to the loss of the great hall, with its all too limited space, and devote his energies to securing a thoroughly representative collection, shown under a proper light, and in adequate exhibition room."

WITH the return to power of Nubar Pasha a brighter future is opening out to the interests of art and science in Egypt. It is well known that the efforts of H. E. Yacoub Artin Pasha, the enlightened Secretary of Public Instruction, to advance the course of culture and education were thwarted on every hand by the late administration. Now there is reasonable hope that the lost ground may be recovered. Last month his Excellency secured a grant of 38,000*l.* to erect a building for the National Library and Arab Museum; within the last few days he has obtained from the Premier a further sum of 150,000*l.* for the erection of a museum in Cairo to contain the collection of antiquities. We have special gratification in recording the latter event, since the *Athenæum* opposed the removal of the collection to Ghizeh, and has never ceased protesting against its remaining there.

M. G. DARESSY, of the Ghizeh Museum, Cairo, has issued a pamphlet in which he describes fully the temple of Amenophis III. at Luxor; he also discusses the repairs and additions thereto made by later kings of Egypt, and he gives a clear plan, showing the results of the excavations made during the last few years by the administration of the Ghizeh Museum. A list of the names of the Egyptian royal benefactors of the temple, printed in hieroglyphic characters, adds to the value of this work.

TURKEY will soon be a closed country to the archaeological amateur. At Kutahiyeh, in Asia Minor, the authorities have seized, on the premises of a foreigner, a carved marble slab he had purchased from a native. This has been sent to the Museum at Constantinople. At Voorla, on the Gulf of Smyrna, some sarcophagi have been found, and dispatched to the Museum after being examined by Mr. Humann, the archaeologist. The Turkish press is taking an interest in such matters, and hence a romantic paragraph about a tomb

at Hissarlik in the Troad, which is assigned to "Andromache, wife of Hector, son of Priam, King of Troy." It is announced, however, that the inscriptions have not yet been deciphered, so this ascription is purely imaginary.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—Pianoforte Recitals by Josef Hofmann, M. Sapellnikoff, and Madame Sophie Menter. Laistner Choir Concert.

QUEEN'S HALL.—Bach Choir.

THE strong feeling of regret felt when it was announced six years ago that the health of the wonderful child pianist Josef Hofmann had broken down, owing to the undue strain on his mental and physical resources, may now be removed, as it was conclusively shown at his reappearance on Saturday last week that he was thoroughly restored in every respect. According to the official statement, after his withdrawal from public life Hofmann studied quietly for a time under Prof. Urban at Berlin, and subsequently, at his own earnest desire, under Rubinstein at Dresden. After tuition for two and a half years he played his master's Pianoforte Concerto in D minor at Hamburg, with such success that Rubinstein gave his consent for the resumption of his professional career. Some hesitation may reasonably be felt by discriminating listeners, but the impression left by last Saturday's performance was that Hofmann is rapidly developing into an artist of the foremost calibre. He commenced by giving a most brilliant and powerful rendering of Beethoven's Sonata in A, Op. 101, and after equally effective playing in Schumann's 'Fantasietücke,' Op. 111, simply astonished all present by his execution of Rubinstein's phenomenally difficult Variations, Op. 88. After this exceptionally fine manipulative display came some Chopin pieces, including two of the Preludes, and the elaborate Polonaise in F sharp minor, which were all interpreted with deep feeling in addition to beautiful touch and phrasing. More decisive opinions may be offered after the second recital, which is fixed for this (Saturday) afternoon.

M. Sapellnikoff is a pianist of several moods. He can play with all the force and energy of Rubinstein or as tamely as a schoolgirl. He commenced his recital on Tuesday afternoon with a singularly quiet performance of Beethoven's Sonata in F minor, Op. 57, but was far more eloquent in touch and phrasing in some of Chopin's pieces, which came next in the programme; and Mendelssohn's *Lied ohne Worte* generally known here as 'The Bee's Wedding' has surely never been taken so rapidly and yet with perfect clearness and accuracy. A waltz from his own pen is a good *salon* piece, showy and brilliant. Madame Sophie Menter joined her gifted pupil in a duet for two pianofortes by Reinecke, and a more excellent *ensemble* is scarcely conceivable.

The gratitude of amateurs is due to Herr Max Laistner for the performance for the first time in London of Max Bruch's setting of Schiller's ode 'Das Lied von der Glocke' at his concert on Wednesday evening. The work was written by invitation for the Birmingham Festival in 1879, but it met with a somewhat unfavourable reception,

and hence probably its neglect by choral societies. Another reason may be found in the popularity of Romberg's setting of the same poem, which is tuneful and well within the means of any ordinary choir. Max Bruch's work makes greater demands both on executants and listeners; but as an example of musical art it stands on a far higher plane, and if, on the whole, it is somewhat heavy, it contains many beautiful thoughts and much orchestration of a picturesque nature. The vocal part-writing is also that of a master. Though not perfect, the performance by the Laistner Choir, a competent orchestra, and Miss Fillunger, Mlle. Olga de Mohl, Mr. John Probert, and Mr. David Bispham as the leading artists, may be described as on the whole highly commendable.

There was a capital attendance at the Bach Choir concert, chiefly of unaccompanied part music, on Tuesday afternoon, in spite of what may be termed the severity of the programme. Interest in the laudable work carried on by this society would seem to be increasing. Three of Palestrina's motets were admirably rendered, namely, "Assumpta est Maria" in six parts, "Adamus Te" in four parts, and "Exultate Deo" in five parts. The first and last of these had not been heard previously at a public concert, and are fine examples of the Italian master's style. Another interesting feature was Beethoven's three "Equale" for four trombones, sombre little pieces written in 1812 for performance on All Souls' Day at the request of the Kapellmeister at Linz. Mr. Bispham introduced three quaint old Italian songs by Fasolo, Caldara, and Legrenzi, and also sang with splendid energy Prof. Stanford's dashing 'Cavalier Song' for baritone solo and male chorus, Op. 17. Very great success was made by a new violinist, M. Achille Rivarde, in Bach's Chaconne. His playing was at once brilliant and pure in tone and intonation. Schütz's 'Lamentatio Davidi,' for bass solo, four trombones, and organ, was yet another item worthy of mention; and a most enjoyable and successful concert ended with Dr. Hubert Parry's splendid setting of Milton's ode, "Blest pair of sirens," which, like the rest of the programme, was admirably rendered under the direction of Prof. Stanford. We hasten to announce that it is intended to hold a Bach Festival next spring at the Queen's Hall, the dates fixed being April 2nd, 4th, and 6th, the programmes to be the 'St. Matthew' Passion Music, a miscellaneous selection, and the Mass in D minor. Guarantees are already invited, and they should be forthcoming in large numbers for so interesting a celebration.

### Musical Gossip.

THE performances of Thursday last week included one by the Strolling Players' Amateur Orchestral Society at the Queen's Hall. This was certainly one of the best ever given by Mr. Norfolk Megone's steadily improving forces, much justice being rendered to Beethoven's Symphony in F, No. 8, the Prelude to 'Lohengrin,' Massenet's suite 'Scènes Alsaciennes,' and other selections. An interesting item in the programme was a new Pianoforte Concerto in D, by Mr. R. H. Walthew, a scholar at the Royal College of Music, on whose efforts as a



composer we have previously made favourable comment. He has studied under Prof. Villiers Stanford and Dr. Hubert Parry, whose combined influences are reflected in a vigorous, melodious, and generally effective work, the solo part in which was admirably rendered by the young composer. Madame Fanny Moody and Mr. Braxton Smith were both highly commendable as the vocalists.

An excellent impression was created by the efforts of Miss Carrie Townshend as a pianist at a recital given on Thursday last week at the Queen's Hall. The young executant displayed much technical capacity and artistic intelligence in Beethoven's Sonata in c, Op. 2, No. 3; various smaller pieces by Chopin, Rheinberger, Moszkowski, Grieg, and other composers; and in Mendelssohn's Variations in d for pianoforte and violoncello, Op. 17, in which she was ably assisted by Mr. W. E. Whitehouse. Miss Amy Allom, a contralto, showed feeling in some vocal pieces which she sang as a substitute for Miss Evangeline Florence, though she was, not unnaturally, influenced by nervousness.

The last Saturday Wagner Concert for the present included the entire third act of 'Tannhäuser,' which was, on the whole, effectively rendered, with Miss Ella Russell, Miss Mabel Elliot, Mr. Edward Lloyd, and Mr. Andrew Black in the leading parts. The choir and orchestra, under Mr. Cowen's direction, did their work, on the whole, fairly well. Some selections from other works were previously performed creditably, the only drawback to the enjoyment of the audience being the absurd misprints in the book of words. This is a matter that could be remedied at small cost.

An interesting orchestral and choral concert was given by Mr. W. H. Wing, on behalf of the Great Northern Central Hospital, at the Princes' Hall last Saturday evening; a feature of the programme being "Selections from the Compleat Angler, an Idyll in two days, after Izaak Walton," the composer being Mr. Edward Davey Rendall. It is a somewhat singular work, with recitations, which were sonorously delivered by Mr. Kiriwan, the music being in a mixture of styles, in which the madrigalian writers, Handel, and Wagner are about equally represented. It is, on the whole, cleverly written, and better things may be expected of Mr. Rendall. The solo parts were carefully rendered by Miss Gertrude Sichel, Miss Louise Phillips, and Messrs. E. Iles, J. Leyland, MacDonnell, and Marriott, and the orchestra and chorus were fully efficient.

A PIANOFORTE recital was given on Tuesday afternoon at the Princes' Hall by Madame Roger Mielos, whose brilliant technique was displayed in Beethoven's Sonata in c sharp minor, Op. 27, No. 2, at any rate in the final movement; in Schumann's 'Carnaval,' of which she gave a remarkably spirited, if not very Schumannesque reading; and various minor items by Schubert, Chopin, Grieg, Rubinstein, and Liszt.

The first of three concerts was given by M. Tivadar Nachez at St. James's Hall on Wednesday afternoon with considerable success. The Hungarian violinist, whose popularity seems to be growing, was heard in Max Bruch's 'Scottish Fantasia—a somewhat unhappy selection, as it needs the orchestral accompaniment—and in pieces by Bach, Handel, Corelli, Paganini, and other composers. Vocal items were contributed with acceptance by Miss Zagury and Miss Schidrowitz.

The Directors of the Crystal Palace have consented to permit a benefit concert to be given for Mr. Eyre, whose resignation as organist we recently announced. It will take place on Saturday, the 26th inst., with the aid of the Palace orchestra and several eminent vocal and instrumental artists, and, of course, Mr. Manns as conductor.

PROF. STANFORD writes:—

"My name has been given in the musical notes of this week's issue as a supporter of the scheme for the registration of musical teachers. I have never written or spoken a word in favour of the scheme, and I am totally opposed to it."

We may mention some concerts which through lack of space we omitted to notice last week: a recital at the Steinway Hall by Miss Katie Leonard, an eight-year-old pianist, pupil of Mr. F. Berger, in which the child displayed much precocious ability in various selections from Handel, Beethoven, Chopin, Mendelssohn, and other composers; the first of three pianoforte and violin recitals at St. James's Hall by Miss Mathilde Verne (formerly known as Fräulein Mathilde Wurm) and Miss Ethel Barns, a highly promising violin student at the Royal Academy of Music; Mr. Frederick Dawson's third and last pianoforte recital at St. James's Hall, in which he executed, with considerable intelligence and excellent manipulation, Beethoven's Sonata in A, Op. 101; Schumann's 'Fantasiestücke,' Op. 12; Sterndale Bennett's three 'Musical Sketches,' Op. 11, and a number of pieces by Chopin and Liszt; and Signor Scuderi's concert at the Steinway Hall, in which he appeared as vocalist, violinist, guitarist, mandolinist, and composer. He was joined by that promising young pianist Miss Annie Burghes in Beethoven's 'Kreutzer' Sonata, and Miss Burghes was heard to much advantage in her pianoforte solos, which included Chopin's Ballade in a flat. As the vocalists Miss Delves Norton, Miss Edith Werner, and Mr. Oscar Noyes were favourably received.

SIGNOR EMILIO PIZZI's brief opera 'Gabiella,' with which, it is said, Madame Patti has scored a great success in the United States, will be given in concert-room form at the Albert Hall in June, with, of course, the celebrated *prima donna* in the principal part.

#### PERFORMANCES NEXT WEEK.

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|--------|--|
| MON.   | Royal Opera, Covent Garden, 8.30, Production of Fuccini's 'Manon Lescaut.'   |
| TUES.  | Mlle. Marie Cager's Lecture on the 'Three Styles in Music,' 3, Hampstead Conservatoire.<br>— Miss Minny Cortese's Concert, 3.30, Princes' Hall.<br>— Royal Opera, Covent Garden, 8, 'Faust.'   |
| WED.   | — Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.<br>— Miss Maud MacCarthy's Violin Recital, 3, Princes' Hall.<br>— Musical Guild Concert, 8, Kensington Town Hall.<br>— Royal Opera, Covent Garden, 8, 'Orfeo' and 'Cavalleria Rusticana.'  |
| THURS. | — Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.<br>— Miss Agnes Bartlett's Concert, 8.30, Queen's Hall.<br>— Royal Academy of Music Commemoration Concert, 3, Queen's Hall.<br>— Mrs. Henschel's Vocal Recital, 3, Queen's Hall.<br>— M. Risler's Pianoforte Recital, 3, Princes' Hall.<br>— Annual Festival of the Royal Society of Musicians, 7, Hotel Métropole.<br>— Royal Opera, Covent Garden, 8, 'Phlémon et Baucis' and 'Pagliacci.' |
| FRI.   | — Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.<br>— Mr. Cecil Sharp's Third Wagner Lecture, 3, Hampstead Conservatoire.<br>— Miss Fanny Davies's Concert, 3, St. James's Hall.<br>— Mr. Francis Walker's Concert, 3, Queen's Hall.<br>— Royal Opera, Covent Garden, 8, 'Carmen.'  |
| SAT.   | — Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.<br>— Herr Josef Hofmann's Pianoforte Recital, 3, St. James's Hall.<br>— Concert in Aid of the Charing Cross Hospital, 3, Queen's Hall.<br>— Messrs. Harrison's Patti Concert, 3, Albert Hall.<br>— Royal Opera, Covent Garden, 8, Production of Verdi's 'Falstaff.'  |
|        | — Amsterdam a Cappella Choir, 8.30, St. Martin's Town Hall.  |

#### DRAMA

*Plays and Dramatic Essays.* By Charles Lamb. With an Introduction by Rudolph Dircks. (Scott.)

It would be hard to conceive of a book the contents of which should more inadequately respond to its title than this. Lamb's four plays, which of all his works were least worth reprinting, are here, but the dramatic fragment called 'The Witch,' which ranks as the best of his dramatic attempts, is absent. So are most of the essays the names of which will first occur to nine men out of ten who read Mr. Dircks's title-page—'On some of the Old Actors,' 'On the Artificial Comedy of the Last Century,' 'My First Play,' 'Stage Illusion'—the single exception pro-

bably being the paper 'On the Tragedies of Shakespeare,' which by some happy oversight has strayed into the volume. An explanation of the omissions is given, but it has the disadvantage of being quite as mysterious as the puzzle. It does not form a part of the introduction, but is supplied as a postscript to it, and was probably an afterthought: "Those of Lamb's essays which would otherwise have been included in this volume, appear in the 'Essays of Elia' (the companion volume to this) in the same series."

Here there is an implied assumption that the purchaser of the two volumes will secure a complete collection of Lamb's "dramatic essays"; but Mr. Dircks can hardly be unaware that this will not be the case. There will remain lacking 'The Old Actors,' 'Munden's Farewell,' 'John Kemble and Godwin's Antonio,' the notes to the 'Garrick Plays,' and all the *Examiner* criticisms—a list which, though incomplete, is, as it stands, long enough and important enough to show Mr. Dircks's quality as an editor, and how deceptive his title-page even when supplemented by the postscript. A really complete collection of Lamb's writings on dramatic subjects carefully edited as to the text would make a volume both valuable and attractive, especially if free from the encumbrance of an "introduction" such as is prefixed to the present collection of scraps. This preface is surplusage, and worse; for it casts no new light on Lamb and his works, and is disfigured by mistakes in the quotations and by errors as to matters of fact which a slight exercise of care would have avoided. One of the errors occurs in the opening sentence. The writer had heard that Coleridge once called Lamb "gentle-hearted Charles," but could not be troubled to search Coleridge's works for the occasion, thinking it enough for a "cheap edition" to refer the phrase to an apocryphal "early sonnet." On the second page Mary Lamb is said to have "outlasted" her brother by ten years, the fact being that she survived him by more than twelve. In the last page but one we are led to infer that the unnamed comic opera in Lamb's handwriting preserved in the British Museum has never been printed, whereas much the greater part was (quite superfluously) included in a cheap edition of Lamb's 'Works,' intended to be complete, which was published in 1875. A statement that Lamb submitted the MS. of 'John Woodvil' to Coleridge and Southey in "1779" (when all three were under eight years of age) may be assumed, as far as the date is concerned, to be a misprint—possibly for 1799, which would have made it almost accurate, but only as regards Southey. None of the errors noted is important in itself, but the presence of so many within the compass of a few pages exhibits on the part of the editor a lack of due respect both for his subject and his readers. The same may, perhaps, be said with regard to occasional lapses from clearness either of thought or expression. What, for example, are we to make of this passage?—

"Granting him [Lamb] fine, the finest qualities of manliness, is it not a little odd that this quaint humorous creature, addicted to his rubber or cribbage, to punning (often quite

atrocious), snuffing, content to pass thirty-three years of his life at the 'dead timber of the desk'—a perfect type of domestic affections; whose greatest vice was occasionally to return home 'smoky and drinky'; whose greatest pleasure to haunt an old bookstall,—is it not a little odd that he more than any other should have aided the revival of interest in the Elizabethan dramatists, should have possessed for them the rarest possible critical appreciation."

Mr. Dircks doubtless had in his mind some meaning which he wished to convey to his readers, but it cannot have been the one which alone can be gathered from the passage—that Lamb's "manliness" endowed him with a literary taste and a critical faculty, against the free exercise of which cribbage, the domestic affections, the bookstalls, and what not, warred in vain. Again, what is it exactly which Mr. Dircks wishes us to think of the 'Roast Pig' essay? At p. x he tells us that Lamb was wanting in the dramatic faculty, and adds,

"The faculty which can attain its highest expression in a 'Dissertation upon Roast Pig,' making it one of the distinguished things in English prose, and that which seeks to express the human mind 'in trying situations' [&c.], are not likely to be united in the same man."

That seems to be clear enough, and just enough, until we come to this, at p. xvi:—

"The 'Essays of Elia' include some of the finest examples of English prose; and in those essays which have to do with the drama, one never feels, as one may feel, say in reading his 'Dissertation upon Roast Pig,' that one would rather he had chosen some other topic."

There seems to be a little confusion here, which not impossibly reflects something similar in the state of the writer's mind; or does he only mean delicately to convey to his readers the personal opinion that roast pig is a topic hardly genteel enough for the pen of an eminent essayist? The notion would be grotesque enough, but it is not more so than another which the author expresses in the plainest terms, that "even Coleridge, he [Lamb] tended if anything to under-estimate."

It may, perhaps, be considered that too much space has been given to a trumpery book; but such often secure a circulation in a ratio inverse to their value; they are an increasing plague, and there is no way of discouraging their production so effectual as exposure. Nothing is more injurious to the interests of literature than "cheap" reprints of even the best authors to which are attached critical and explanatory "introductions," which make the combination dear at any price.

*A Gauntlet: being the Norwegian Drama 'En Hamske.'* By Bjørnstjerne Bjørnson. Translated into English by Osman Edwards. (Longmans & Co.)—This translation of Bjørnstjerne Bjørnson's play is ushered in by a preface by the translator explaining under what conditions the recent unsuccessful performance took place. The play is very much better than the version presented, and is, indeed, readable and interesting. The musical introductions come short of the purpose for which they are intended, and the episode of the banner and other things of the class are painfully provincial. While bold almost beyond precedent in treatment of ethical questions, the Norwegian drama seems, indeed, to pride itself upon trivialities and sentimentalities with which the modern German stage is reproached. A portrait of the author bears a curious resemblance to that of Ibsen,

and seems to prove that these probers of feminine hearts are somewhat superfluously stern and grim for the subjects they affect.

In a singularly handsome volume, with all the stage directions and names of characters rubricated—a process which must have involved a double printing of each page—and with a striking design reproduced upon the front cover, Mr. Stuart Ogilvie has printed his play of *Hypatia*, adapted from Charles Kingsley, and produced at the Haymarket. The work repays study, and is even more moving in the closet than it was on the stage. Its pictures of life are seen to be animated, and its dramatic grip is felt. It is issued by Mr. William Heinemann.

### THE WEEK.

ROYALTY.—Performances of the Independent Theatre: 'The Wild Duck,' a Play in Five Acts. By Henrik Ibsen. DALY'S.—'La Signora dalle Camelie': Margherita, Signora Duse.

A FULL measure of piety and devotion characteristic of Ibsen worship is necessary to receive 'The Wild Duck' not with complacency, but without absolute weariness. That this work is regarded by devotees as Ibsen's masterpiece seems to show a most "plentiful lack of wit" and a total absence of all sense of humour in these worthies. The play must be a joke, a harmless if not very humorous piece of self-banter, or it is nothing. The only meaning we can read into it is that the author seeks to supply a *reductio ad absurdum* of the views with which he has been credited by his disciples. Heredity is, perhaps, the strongest weapon in the Ibsenite armoury. The results as traced in 'The Wild Duck' are less unscientific than fantastic. Such serious interest as the play possesses is cruel, the characterization is extravagant, and the allegories, if such they can be considered, are silly. Werle, from whom the action springs and around whom it circulates, is a moral monster unparalleled not only in the Ibsen drama, but in all mentionable fiction. Montjoye, unscrupulous as he shows himself, has a conscience of a sort to which appeal can be made. Scarpia in 'La Tosca' is cruel, sensual, false, and relentless. He believes himself, however, to be serving his king, and has a hearty hatred of the republican doctrines he sets himself to uproot. Sir Giles Overreach even, inaccessible as he seems to appeal, is not wholly selfish, has interests outside his own miserable individuality. Werle has none. Such acts of apparent charity as he commits are, in fact, further cruelties. His son is a brainless visionary with theories concerning moral responsibility and social relations that must lead him to the madhouse. He even is saner, or more nearly sane, than Hjalmar Ekdal, into whose life he impertinently and sacrilegiously intrudes. The sustained orgie in which these and other characters take part is, we are told, a true picture of Norwegian life. We are sorry to hear this, and loath to believe it. Over the corpse of the poor child of fourteen, whom the indiscretions of Gregers Werle have driven to suicide, the tipsy parson mumbles, "Blessed be the Lord; to earth thou shalt return; to earth thou shalt return." He is interrupted by the tipsy doctor with, "Hold your tongue, you fool; you're drunk." What, then, of the wild duck and her companions, fowls, pigeons, and rabbits, whom the Ekdals keep in a garret, and among whom that Nimrod of the past,

old Ekdal, effects such slaughter with a pistol? Of the wild duck it can only be said, What, indeed? The slaughter of domestic pets may be a satire of the mania for destruction by which certain classes have always been affected. Poor enough from this point is the notion. From any other point the subsidiary interest is no less repellent than the main story. Mr. Lawrence Irving showed genuine comic power as a bibulous doctor. Messrs. Warde, Fulton, and Abingdon, Mrs. Herbert Waring, and Miss Winifred Fraser did their best to give bodily equipment to the nebulous and irrational creatures Ibsen has elected to present.

Signora Duse's reappearance took place in the same adaptation of 'La Dame aux Camélias' in which she was first seen. The title of this has wisely been changed from 'Camille' to 'La Signora dalle Camelie.' Of the actress's performance there is nothing to be said that has not previously been uttered. Her acting has its old sincerity, purity, naturalness, and charm, and her fifth act remains a triumph of pathos. Signor Cesare Rossi, who plays Duval, is a robust actor of a wholly different school. The remainder of the company may be dismissed without comment.

### Dramatic Gossip.

MR. TOOLE has revived Mark Lemon's farce of 'Domestic Economy,' in which he resumes the character of John Grumley, being supported by Miss Eliza Johnstone as Mrs. Grumley. This old-fashioned but entertaining piece now nightly precedes Mr. Lumley's comedy 'The Best Man.'

'KING KODAK,' a so-called burlesque, has been produced at Terry's Theatre, and serves for the reappearance of Mr. Terry and Miss Kate Vaughan. It admits of no criticism and calls for no comment.

'A SILVER HONEYMOON,' a domestic comedy by Richard Henry, was given on Tuesday afternoon at the Trafalgar Square Theatre, with Mr. Arthur Playfair in the principal character.

'THE TWO ORPHANS' is this evening reproduced at the Adelphi, Miss Marion Terry making her first appearance as the heroine.

M. COQUELIN *cadet* will, it is said, revisit London this season, but only for the purpose of reciting in private circles his monologues and singing romances, the latter an accomplishment hitherto unassumed him.

THE production at the Opéra Comique of 'A Society Butterfly' was postponed from Monday, for which day it was announced, until Thursday.

'GENTLE IVY,' a society drama in four acts by Mr. Austin Fryers, was produced at the Strand Theatre, under the direction of Mr. Francis Gosnay, on Thursday afternoon.

CYPRIENNE in M. Sardou's 'Divorçons' has been chosen for the second experiment of Signora Duse on Wednesday next.

MISS EVELYN MILLARD, Mr. Laurence Cautley, and Mr. W. H. Vernon have been playing during the week at the Grand Theatre, Islington.

TO CORRESPONDENTS.—J. H. H.—G. V. S.—J. P.—G. M.—W. H.—A. A. C.—R. C.—received. No notice can be taken of anonymous communications.

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